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ARCHITECT

AUGUST 1964

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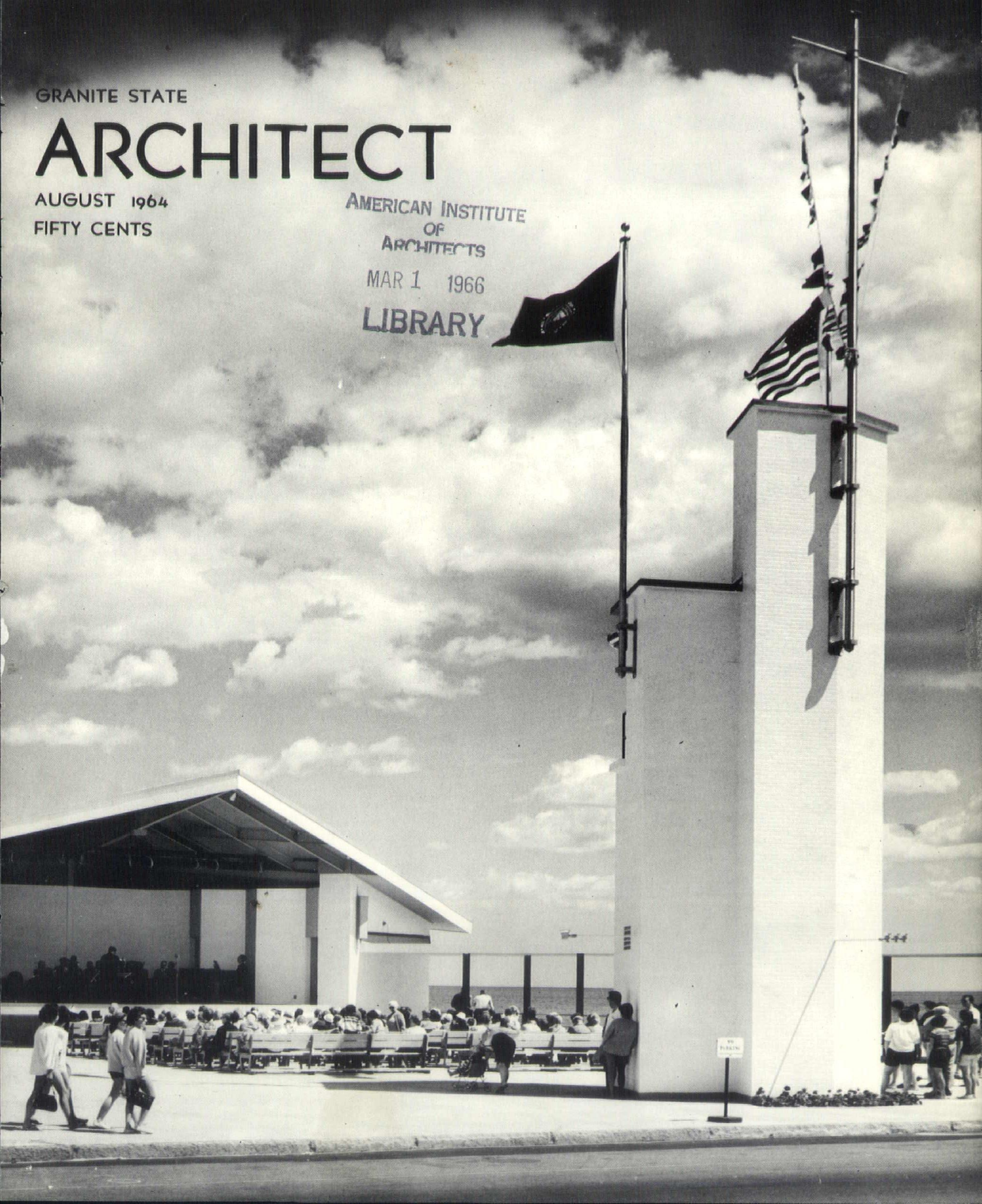

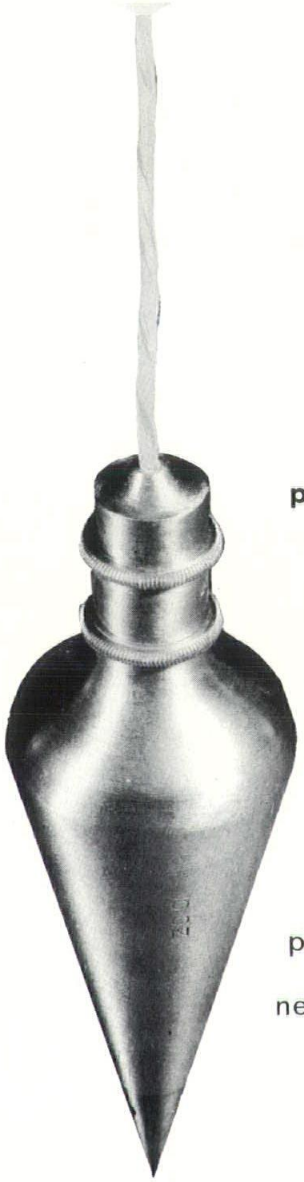

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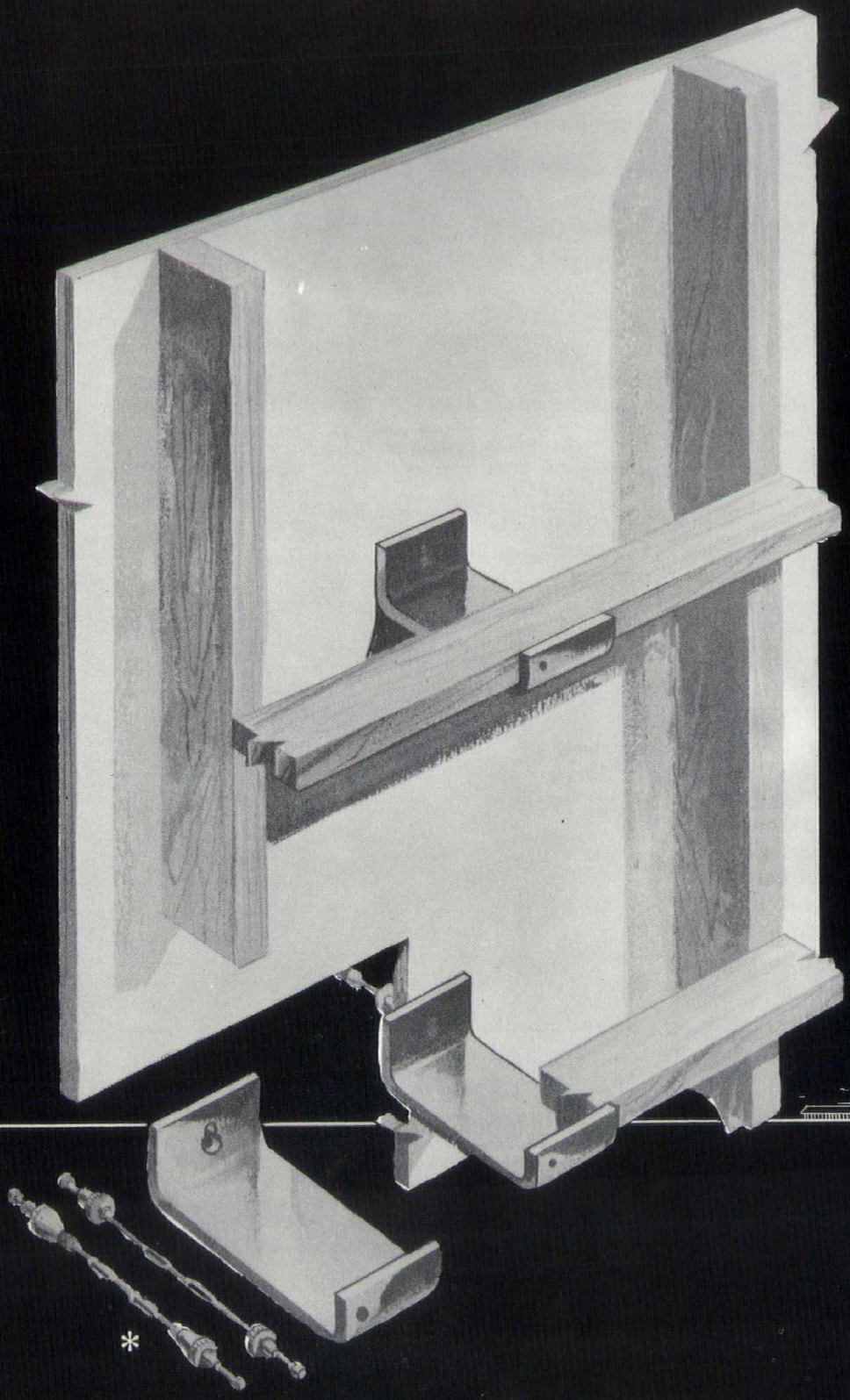

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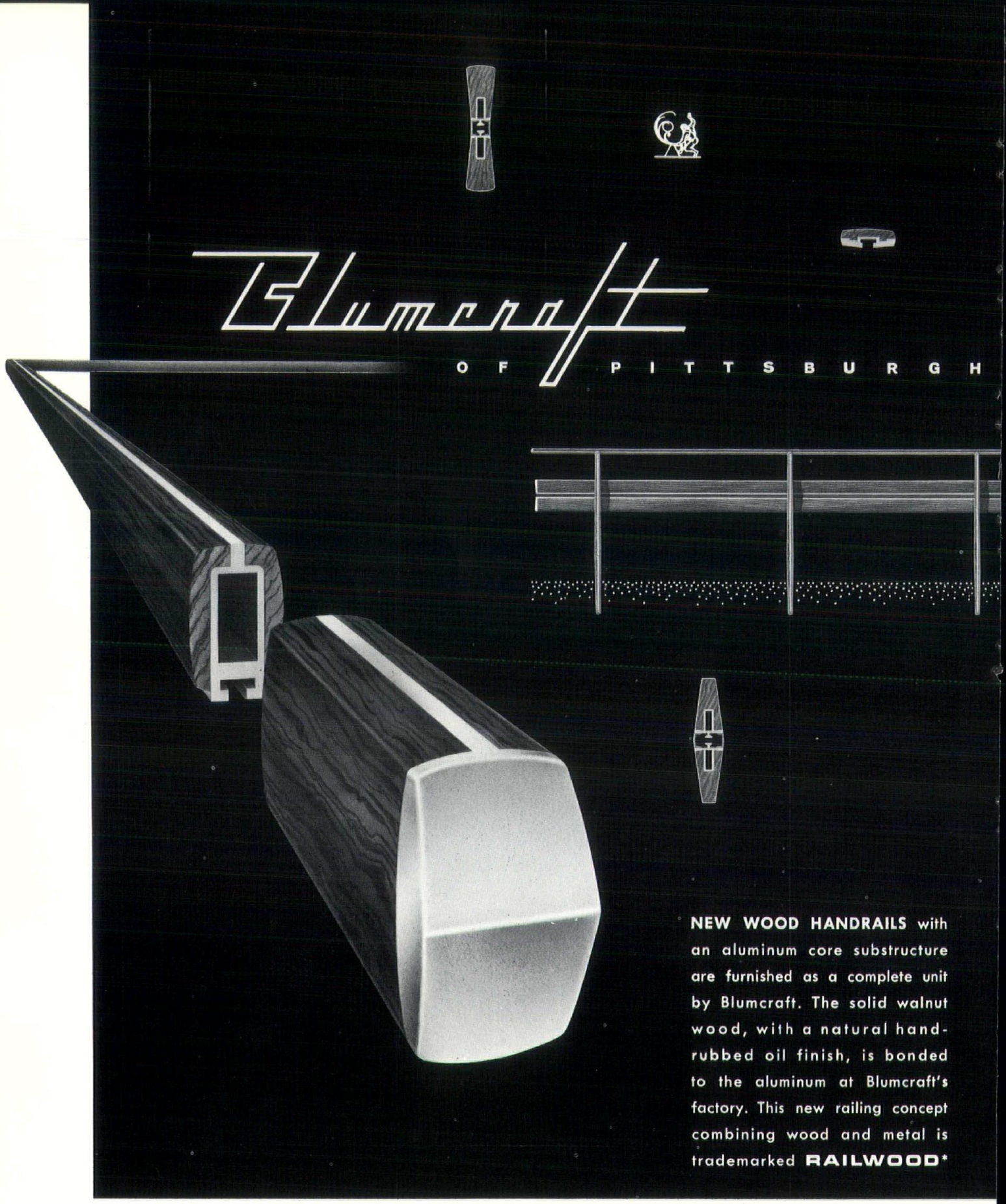

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Notes And Comment

IN the first issue of the GRANITE STATE ARCHITECT, we talked briefly about the essence of architecture:

"A good building has a rationale. There are sound reasons for its shape, its size, its use of materials . . . A good building is something more, however. It is, and should be, an artistic experience, just as a painting or a symphony is an experience."

Further, we quoted Bruno Zevi, editor of *L'Architettura* and author of the book *Architecture as Space,* from which came the following words:

" . . . the specific property of architecture . . . consists in its working with a three-dimensional vocabulary which includes man . . . Architecture . . . [consists] in the void itself, the enclosed space in which man lives and moves . . . "

It is the rationale, the artistic experience, the enclosed space itself which architectural photography seeks to capture for all time in the flick of the camera's shutter.

This is no easy task, nor is it an assignment for the amateur. Just as an architect recognizes the indispensability of creativity in his own art, so he must recognize creativity as equally indispensable to the photographer he asks to describe his building.

For that is what a good architectural photographer does. He describes in black and white (usually), two-dimensional and limited space, what an architect has built in full color and texture, life-size, in three full dimensions. And the photographer strives to imbue his photographs with the atmosphere of the original.

Experience is necessary. Through years of practice, trial and error, experimentation, an architectural photographer arrives at a full knowledge of the capabilities of his camera and its fittings, his darkroom and its facilities, and the effect of conditions of light upon that which he is trying to portray. Needless to say, a portrait photographer goes through much the same process in his given field of specialization, and, moreover, if he's very talented, and very devoted to his art, he also learns psychology.

In this same way an architectural photographer learns something about architecture. He should be able to recognize the rationale behind a building's structure . . . or he is unable to photograph it, unable to select from the many square feet of wall space, the many cubic feet of interior space, the salient features, the intrinsic beauty, the inherent drama.

A good architectural photographer can capture the architect's dream. In some cases, he can inject a quality which may be missing, by judicious selection of elements, by camera angle, by the play of light and shadow.

A photographer not experienced in the specific art of architectural photography can make flat that which should be textured, dark that which should be light, dull that which should be most interesting to the viewer.

Worse even, if he does not have the required tools of his trade, he can even distort the building, so that that which is parallel seems so no longer, a vast space seems small, and absolutely nothing is plumb.

The principal tool of the architec-

tural photographer is a commercial view camera. The size is not important, since photographers vary in their preference: 4 x 5, 5 x 7, 8 x 10. This camera is different from most smaller cameras in that it has the capability of correcting distortion. When the photographer tilts a camera to capture the full height of a room or a building, the verticals of the structure seem to converge. They do the same in the lens of an eye, but the brain corrects the distortion. The ordinary camera cannot make that accommodation, and this is the explanation for walls which tilt photographically in a room which the architect recalls as structurally sound.

A view camera allows the photographer to correct the distortion of the tilt; perspective, converging verticals, and the like are made right through camera adjustment. Such distortions are frequently difficult to correct in the darkroom.

And this is an art, and a science, wherein there is no room for tolerance. It is either right, or it is not.

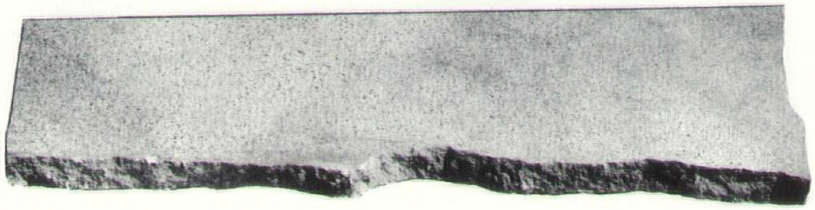
Beyond the mechanical equipment with which the photographer must be supplied is another far more costly attribute: patience.

As the portrait photographer waits for the brief moment of character-revealing expression on a child's face, so the architectural photographer watches the expression of the building's facade, and the light and shadow which determine it. Perhaps a facade should be photographed in full sunlight, maybe in partial shadow. The photographer must decide which of the hours of the day will allow him to express best the architect's view of the building. Often the wait is a long one to achieve the three dimensional effect which the architect sought to create not only by use of materials and shape but by the interplay of light and shadow.

Interiors must be photographed when the light through their windows is conducive to the best delineation of detail. Most photographers prefer to use natural lighting as much as possible, but the ever-increasing use of large areas of glass makes this ever more difficult. The photographer must be able to balance the in-

(Continued on page 39)

granite?



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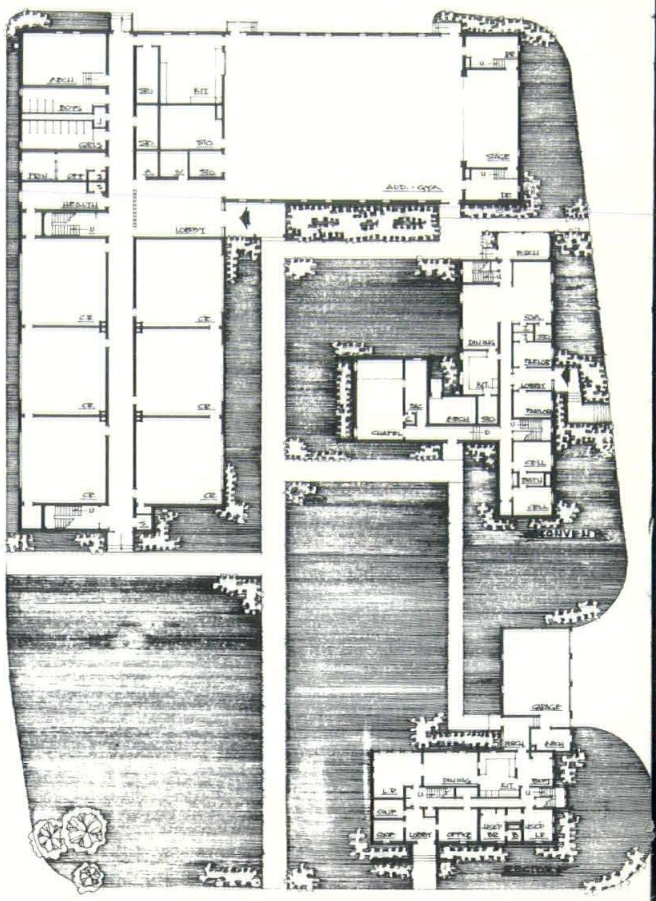
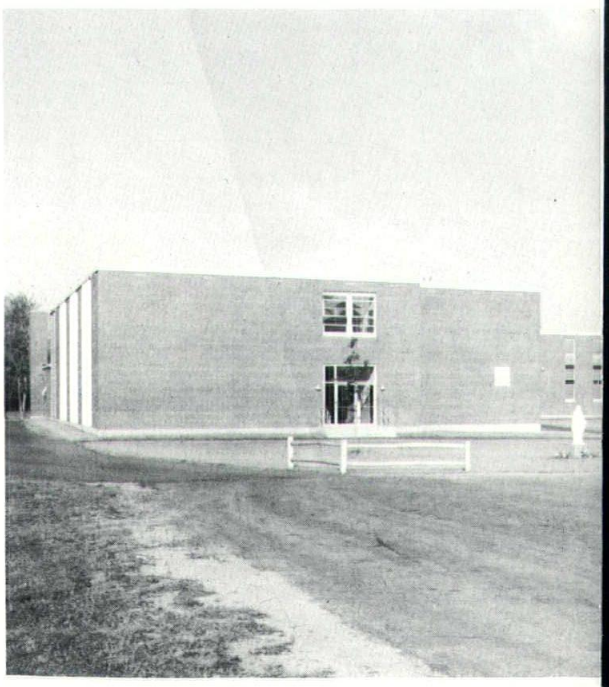
Convent chapel furnishings, fixtures were designed by architect.





School at left; convent with chapel extension, center; rectory on right.

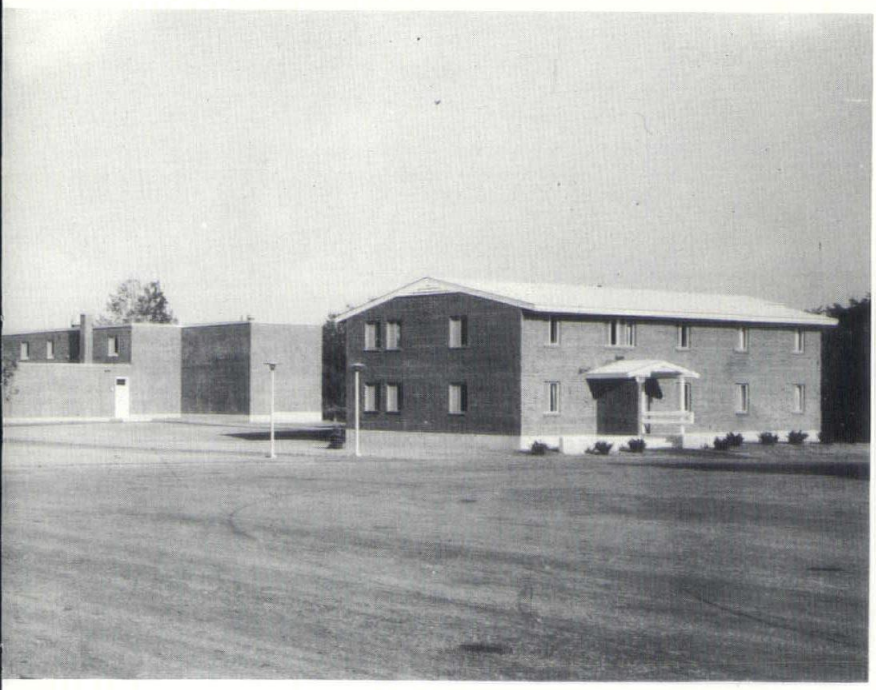
Hampton School, Convent and Rectory

Our Lady of the Miraculous Medal
Hampton, New Hampshire

Architect — Andrew Isaak

Contractor — Caron Construction Co., Inc.

Photographer — Walt St. Clair



FITTING a complex of three good-sized buildings, each designed individually for its own purpose, on one not very large piece of land — that was the problem. The buildings: a convent, a rectory, a school, for the Parish of Our Lady of the Miraculous Medal in Hampton. The architect: Andrew Isaak of Manchester.

Already on the site was the parish church, a traditional, brick, pitched-roof building, on the eastern boundary of the lot, directly on Route 1. Behind and on both sides of it was a large paved parking area extending almost to the north-south limits of the property. The land itself was flat and swampy, and required more fill than had been anticipated.

Assisting the architect in development of this project was Father Daniel Casey. Architect Isaak notes that Father Casey is "a man of vision." On viewing preliminary plans which included only a school and convent, Father Casey decided that since a rectory would be needed almost immediately it should be included in the original construction of the complex. Too, he suggested that four additional classrooms be added to the eight-room two-story school building then being designed.

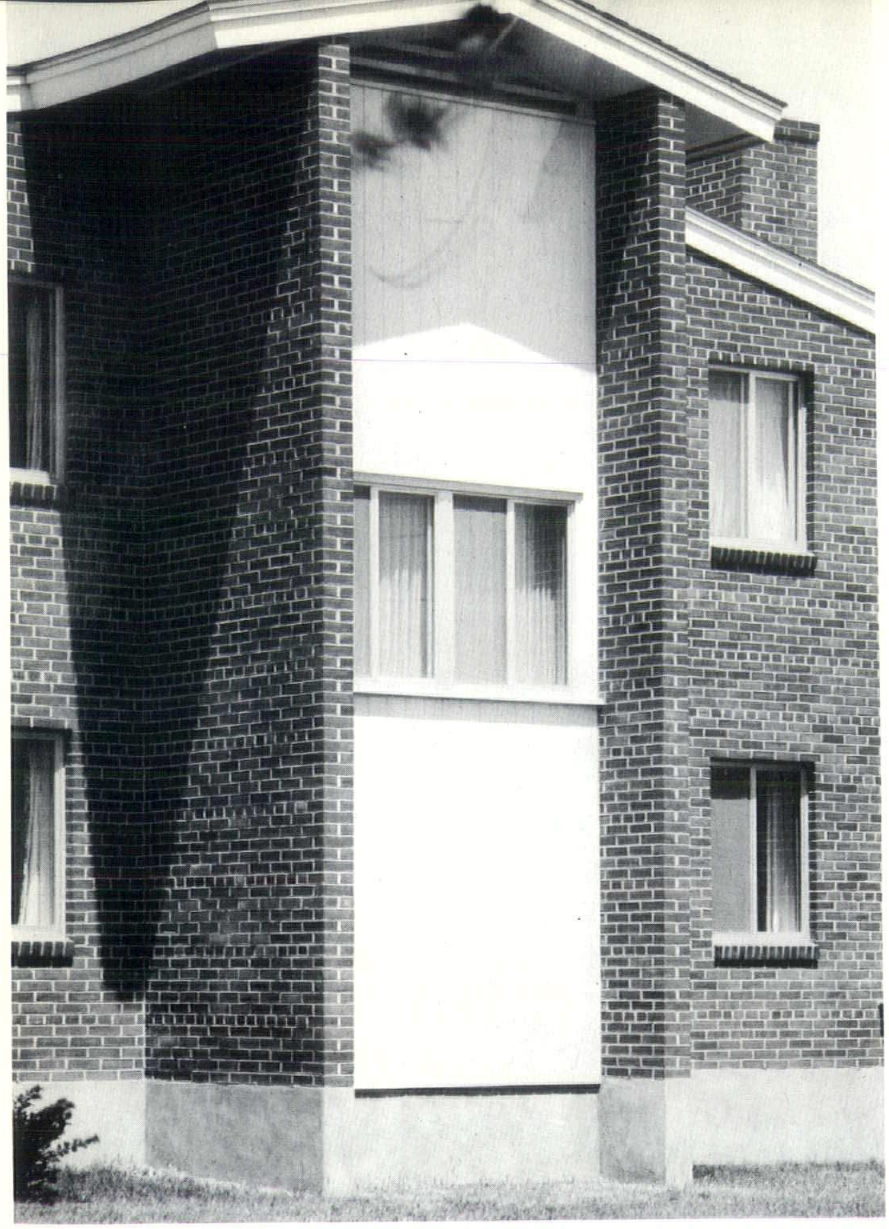
With Father Casey's view of the future in mind, the entire complex was built with an eye to the possibility of expansion. Only two of the school's twelve classrooms are now in use, with plans for two more in the fall. The convent is larger than is presently needed and is designed so that additional rooms may be added.

"Father Casey's foresight, deep interest, and many suggestions made him an invaluable aid," states Architect Isaak.

The complex is held together by a continuity in material and treatment, and by a cohesion in the general plan. The L-shape of the school reaches toward the convent, which, in turn, looks toward the rectory.

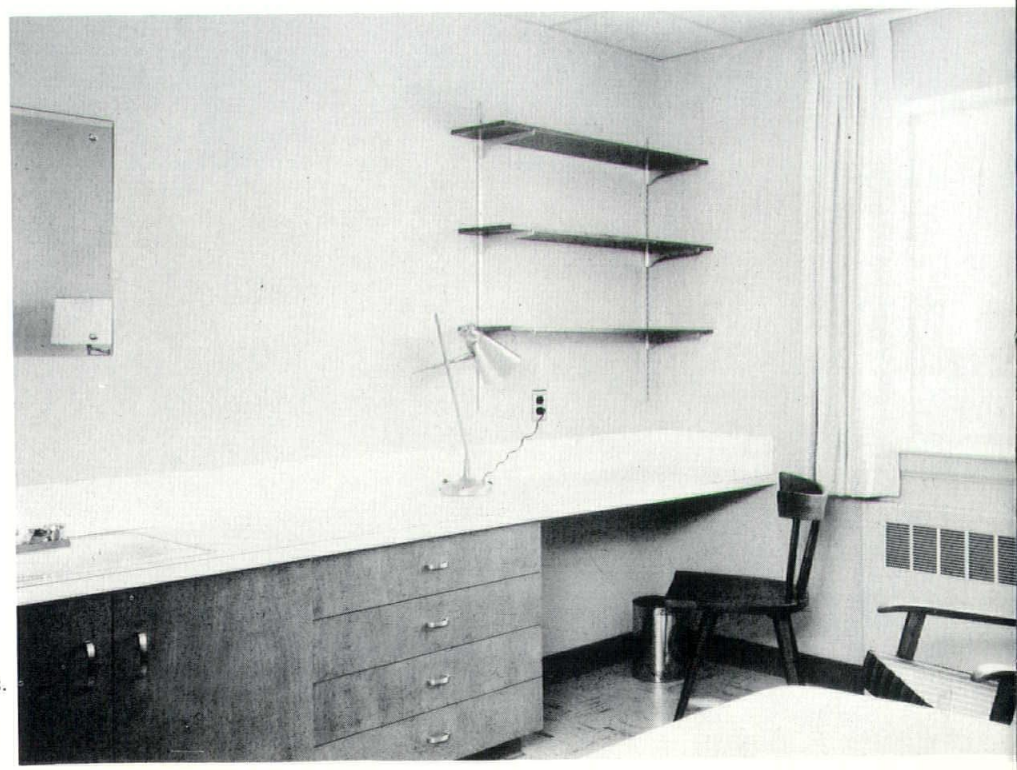
Closest to the church, the rectory is situated at the corner of the parking lot, where a one-way peripheral serv-

(*Continued on page 34*)



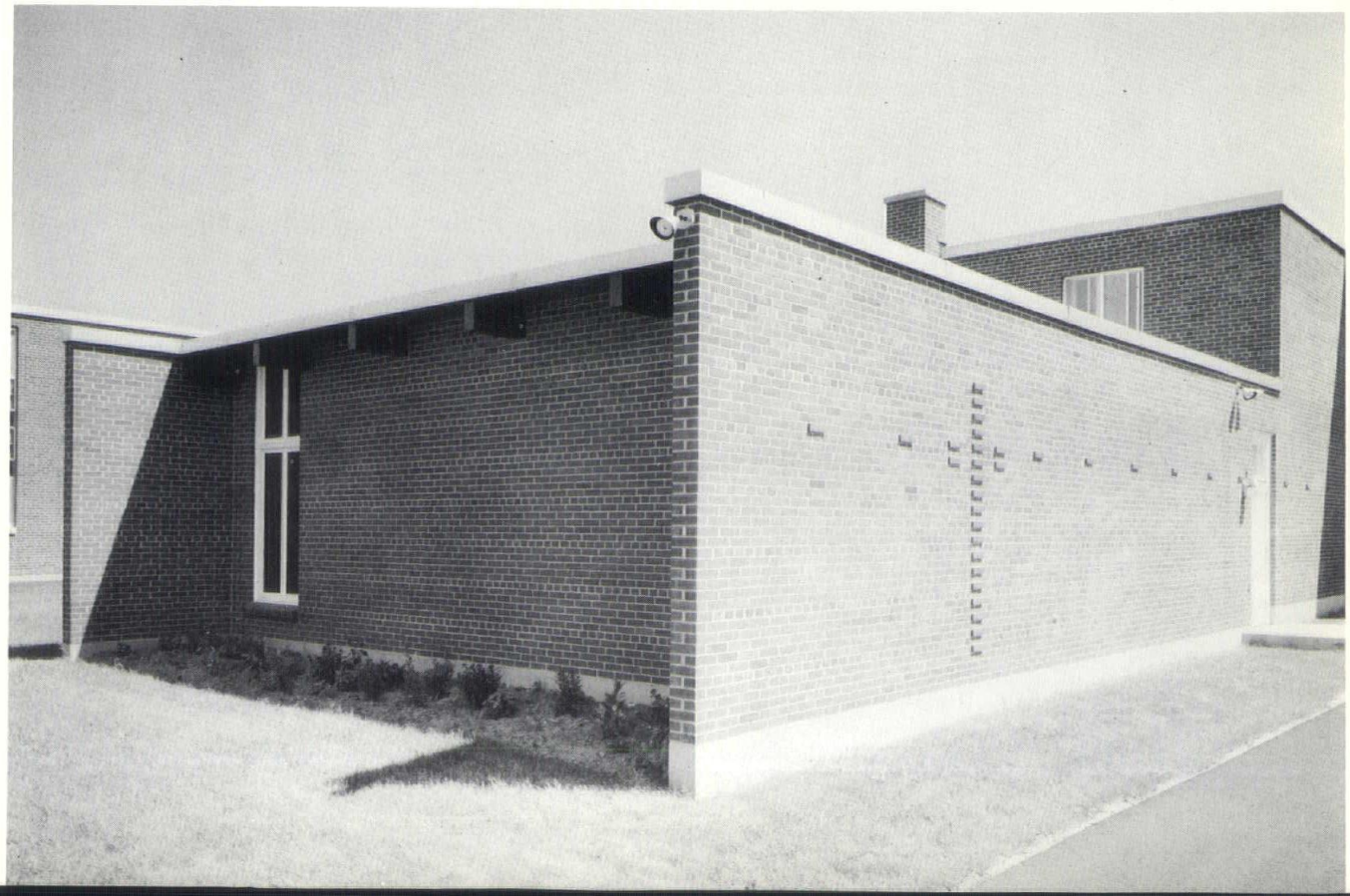
Wall projection houses rectory stairway.

Pleasant lounge and dining area in convent provide freedom of movement for nuns, add character to building.

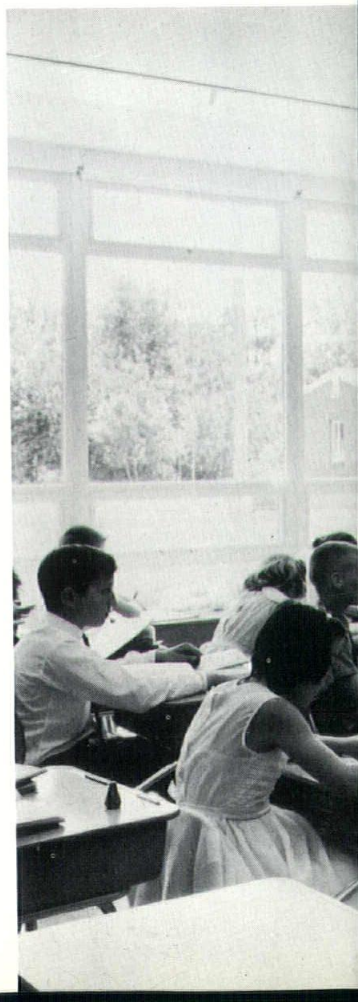


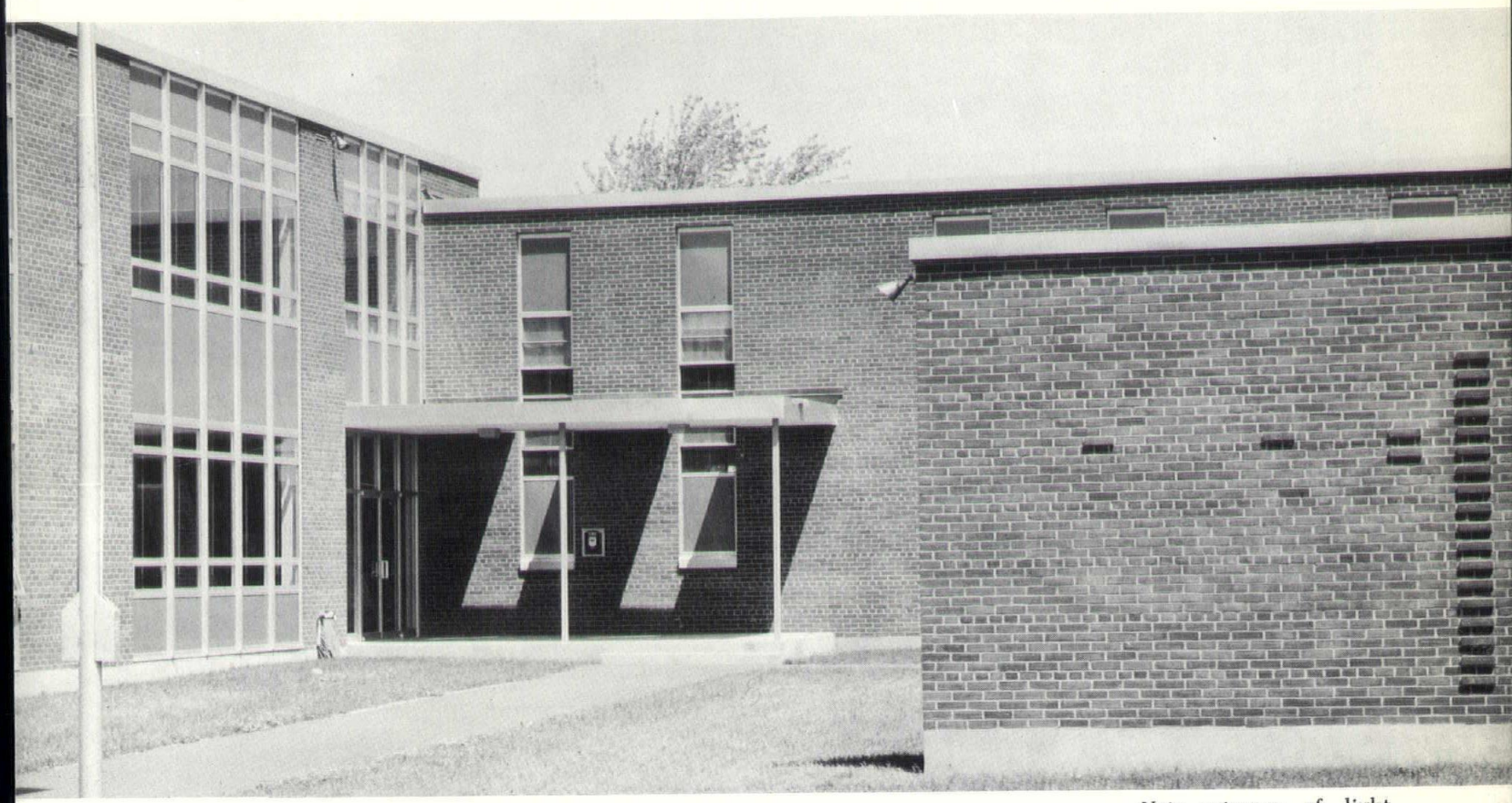
Nun's room: note built-ins, sliding sashes.

Note chapel wall extensions, raised-brick cross.

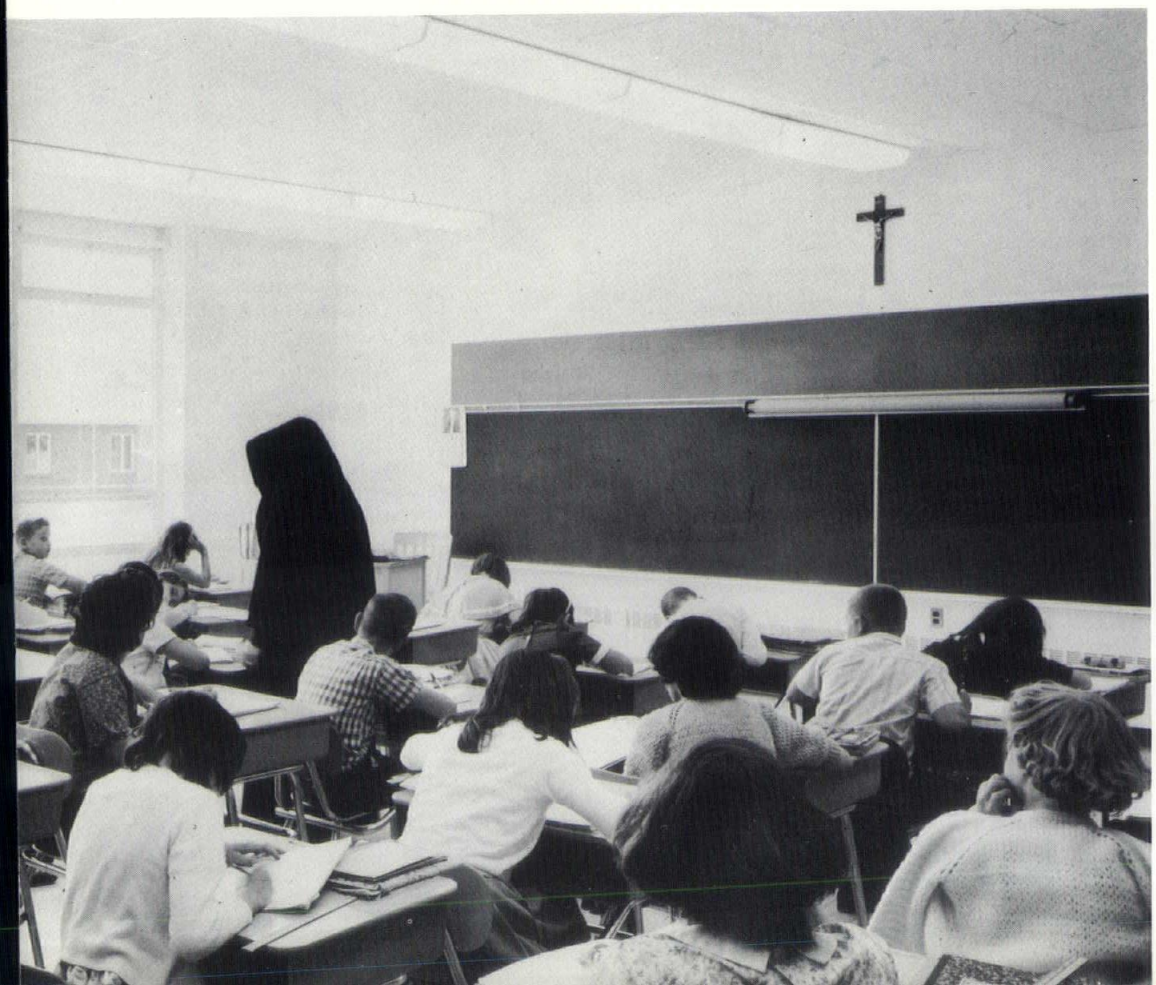


View of covered entry to school lobby from walkway between convent porch and multi-purpose wing; note brick header course, window panels.

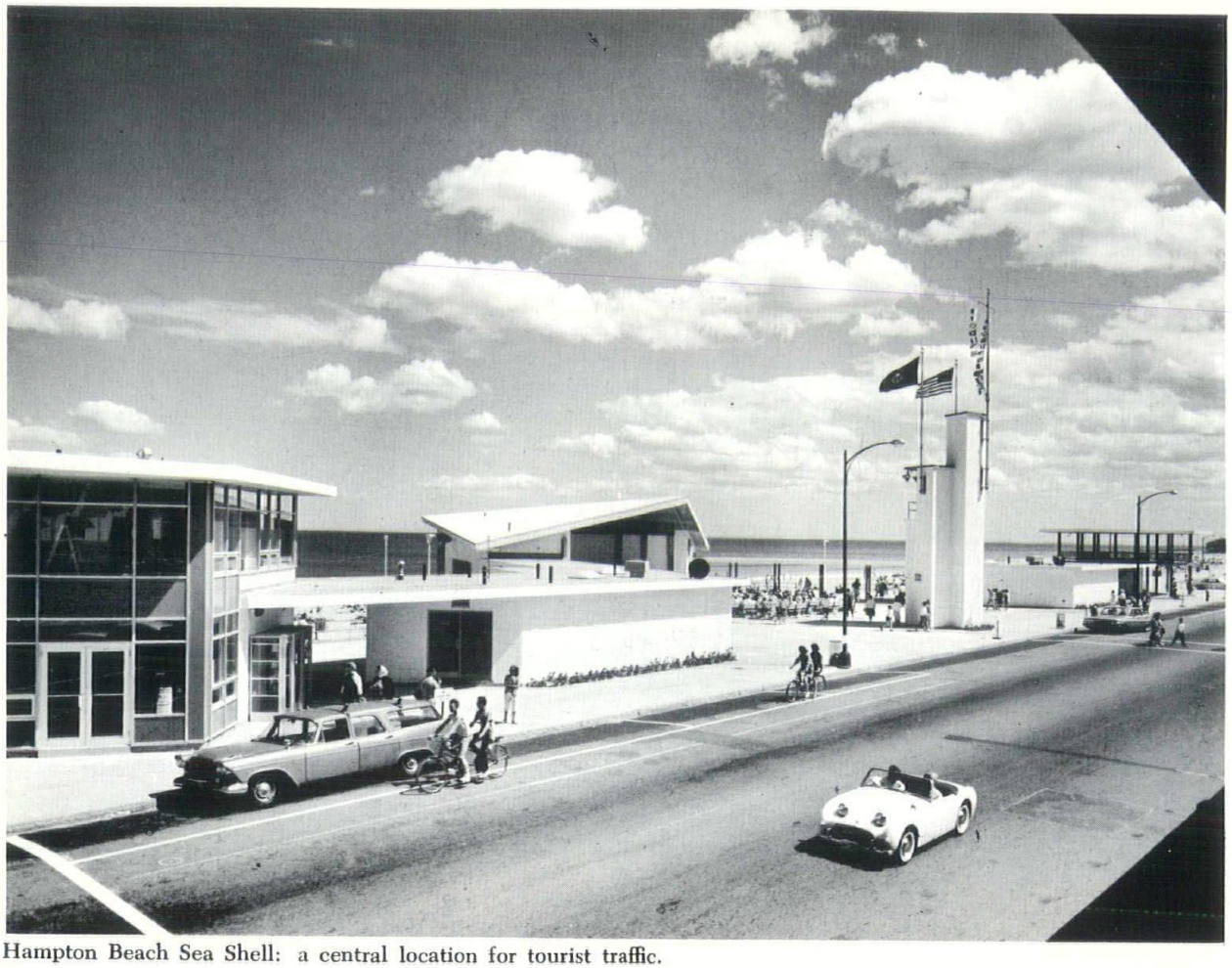




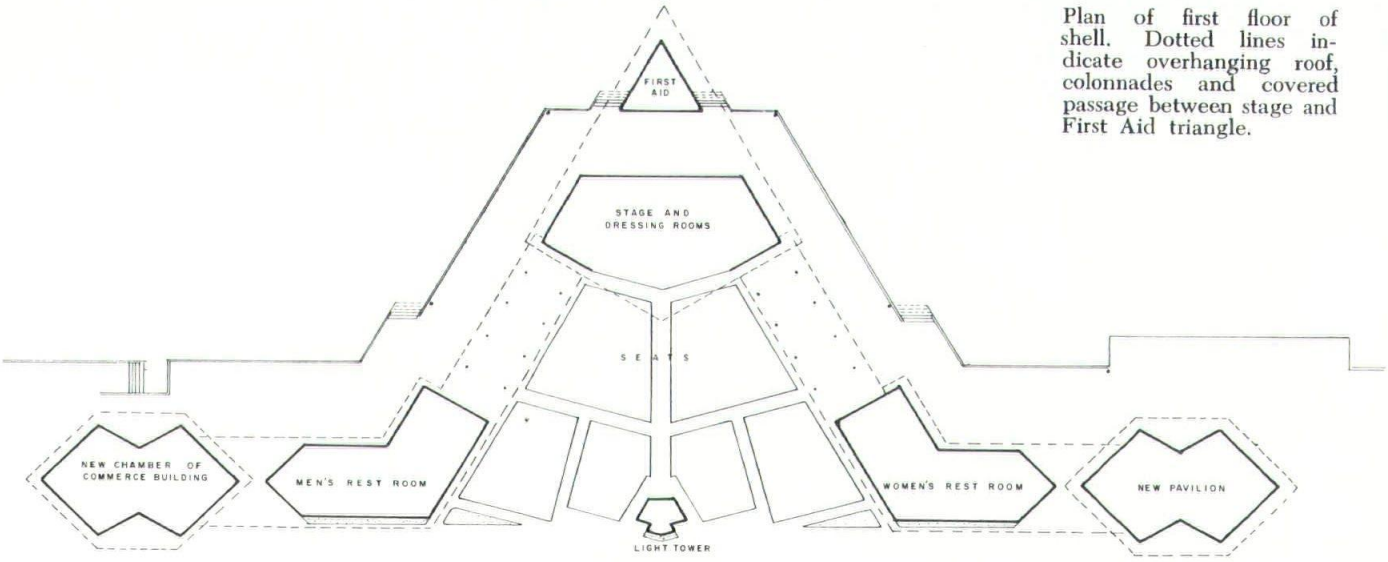
Note entrance of light through cut roof of entry, allowing unbroken design of window panels. Foreground, chapel wall.



Classroom window looks toward rectory. Architect designed blue tackboard, black blackboard. Ceiling is acoustic tile.



Hampton Beach Sea Shell: a central location for tourist traffic.



Plan of first floor of shell. Dotted lines indicate overhanging roof, colonnades and covered passage between stage and First Aid triangle.

Hampton Sea Shell

N.H. Division of Parks
Hampton Beach, New Hampshire

Architect — W. Brooke Fleck

Contractor — Mishara Construction Co., Inc.

Photographer — Douglas Armsden

THE new Hampton Beach Sea Shell, owned by the State of New Hampshire, was designed to serve many functions for many people. The old band shell, more than sixty years old, "held together by string," needed to be replaced. The Hampton Beach Chamber of Commerce required office space from which to direct its many summer activities. There was also need for an easily accessible area to be used for bus ticket sale and the display of promotional material. The State of New Hampshire's Division of Parks and Playgrounds needed a central facility and vantage point for life guards on the beach, as well as a first aid station. Adequate rest room space was necessary, too.

William Elliott, Chamber of Commerce Executive Secretary, outlined his needs to Russell Tobey, Director of the N. H. Division of Parks and Playgrounds. He in turn discussed the program with Architect Brooke Fleck of Hanover.

In addition to the diverse requirements of the present, there was a recognition that the needs of the future were not clear, but that, if possible, some provision for easy expansion should be made.

The building location on the site was determined in part by the architect's desire to keep it as far as possible from the stress of the surf and tidal movement, yet allow the lifeguards full view of the beach. To make maximum use of the area. Architect Fleck situated the west side of the building as close to the sidewalk as possible. In this way, the bandstand plays, as it has for years, not only to its immediate audience but to vacationers watching from the Hampton Casino across the street.

The shell is one point of a diamond shaped building, closed at the seaward point, open stage on the west side. It has a pitched roof which projects far over the stage on the one side and points toward the sea on the other.

In the two-level section which faces toward the sea is the life-guard's sta-

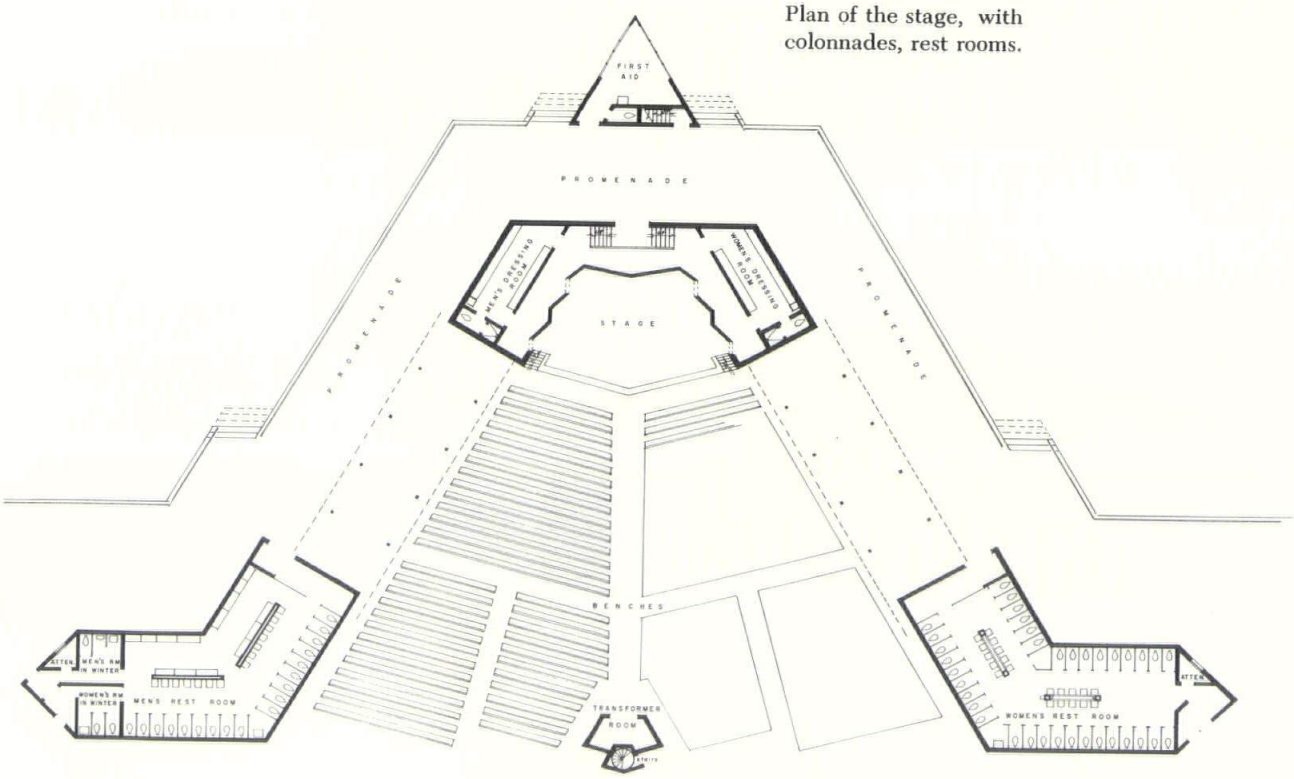
(*Continued on page 32*)

A place for entertainment, with awareness of the immediacy of the ocean.

The shell as seen from the light platform of the tower.

The pavilion provides shade and a vantage point for viewers.

Plan of the stage, with colonnades, rest rooms.



Stone slab steps, flanked by dry stone retaining wall, lead to entrances, back yard.

Cummings House

Mr. and Mrs. John Cummings
Manchester, New Hampshire

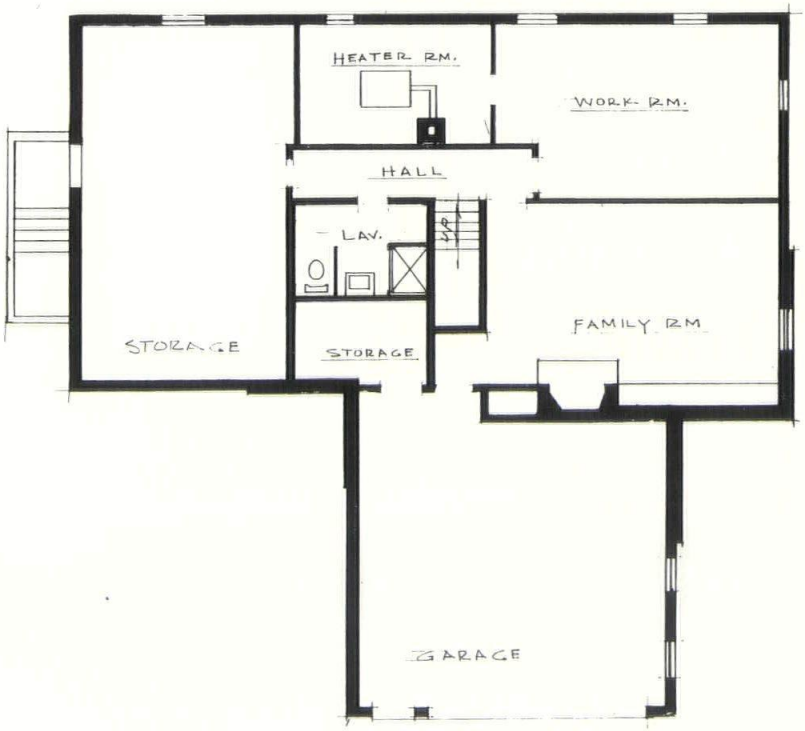
Architect — Alexander Majeski

Contractor — Rasanen Construction Co.

Photographer — Walt St. Clair

Sliding doors from living room, master bedroom lead to patio.

Basement floor plan: future adult recreation area at left, sports storage room off garage.



COUNTRY living in the city is what the John Cummings family has wanted for years before they acquired, in 1961, this home, designed for them by Architect Alexander Majeski. "We were living in Pembroke," states Mrs. Cummings, "and we liked it very much. Yet we wanted to move to Manchester, despite the fact that we didn't want to lose the pleasures of small-town living. Here, at the very end of a city street, surrounded by trees, we still find rabbits and pheasants, and even, once, a skunk in the garage to remind us that we're still in the country."

Architect Majeski comments, "We worked hard to retain all of the trees we could, to keep the atmosphere the Cummings family desired. We oriented the home so that all important views from its site showed the landscape to the west and north, rather than the cityscape to the south."

When the Cummings family came to Architect Majeski they had already selected the site, sloping as Mrs. Cummings desired it, on a piece of family-owned property. In addition they had a good idea of the needs of their family and what they wanted in terms of number of rooms. "We had a working plan with almost everything worked out," says Mrs. Cummings, "but I'd forgotten to put in a hall."

Architect Majeski arranged the elements which the Cummings family desired and worked with them at their site, which slopes up from street level. Although placing the axis of the home due north and south might have allowed maximum exposure to the appealing view of the Uncanoonuc Mountains, it would also have allowed direct rays of the sun to strike the desired large areas of windows. Turning the axis slightly, the architect was able to capture the view while letting the roof overhang protect the windows. At the western corner of the home, he placed an outdoor patio, accessible through sliding doors from both living room and master bedroom.

At the rear of the house another

(Please turn page)

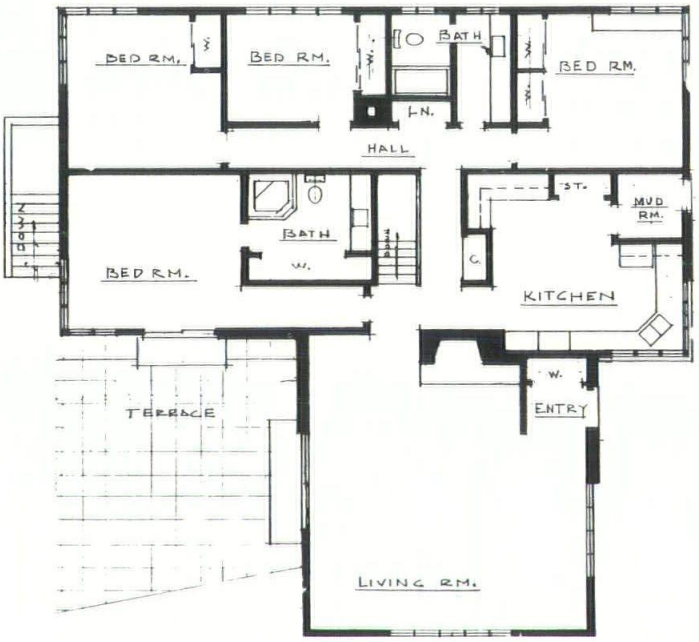
outdoor living area is nestled in and shaded by a handsome stand of white birches. A wide sweep of green lawns surrounds the home on three sides.

A broad curving driveway leads to the house which is set well away from the street. From the paved turn-around area in front of the garage doors, rugged stone slab steps, flanked on both sides by a dry stone retaining wall, lead to the main and kitchen entrances of the house.

Reclaimed brick is used for accent at the entrance and the kitchen wing as well as on either side of the garage door and in the corner of the patio. Vertical sashes are set in the redwood siding, adding an element of verticality to the horizontal effect created by the overhanging eaves.

Pine-panelled boys' bedroom with double built-in desks.

Note corner sink, built-in appliances.



Sliding door at left leads to patio; brick wall serves as divider between living room and kitchen, bedroom area.

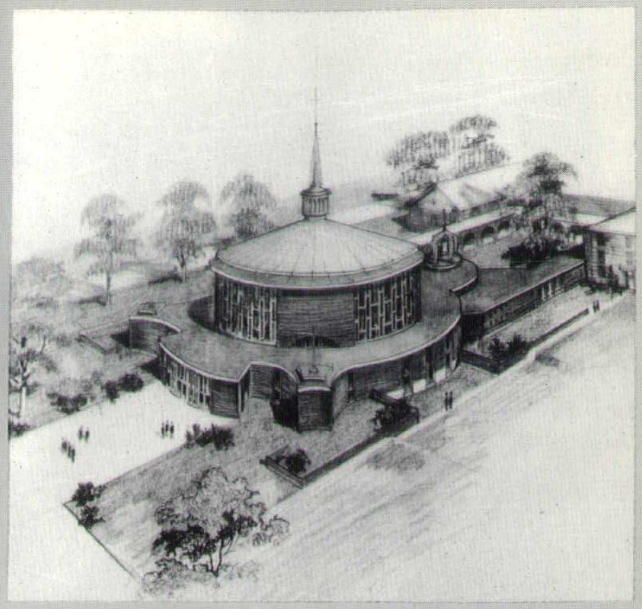
The roof, which appears flat in the accompanying pictures, has a very gentle pitch, so slight that Architect Majeski decided the standard roof shingles would not prevent leakage. Therefore the roof is built-up, gravel topped.

The main entry leads through a shielded vestibule to the large square living room. Twenty-four feet by

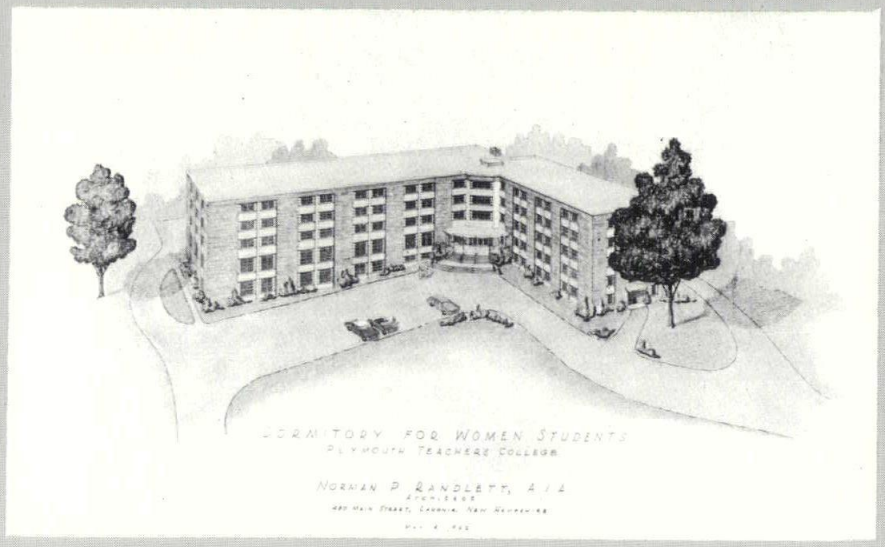
(Continued on page 31)

Tomorrow's Buildings

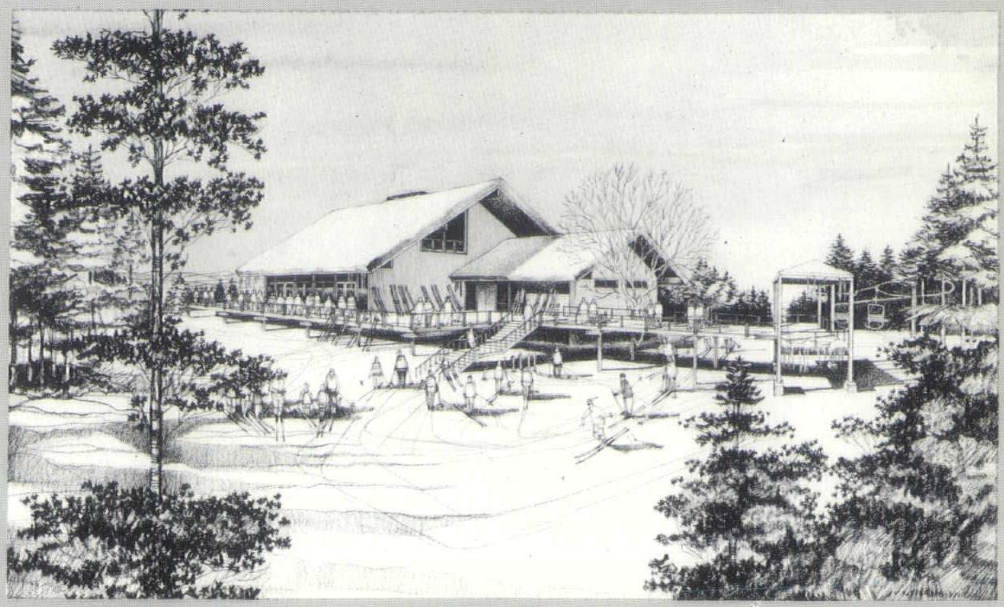
A preview of buildings planned or under construction in New Hampshire.



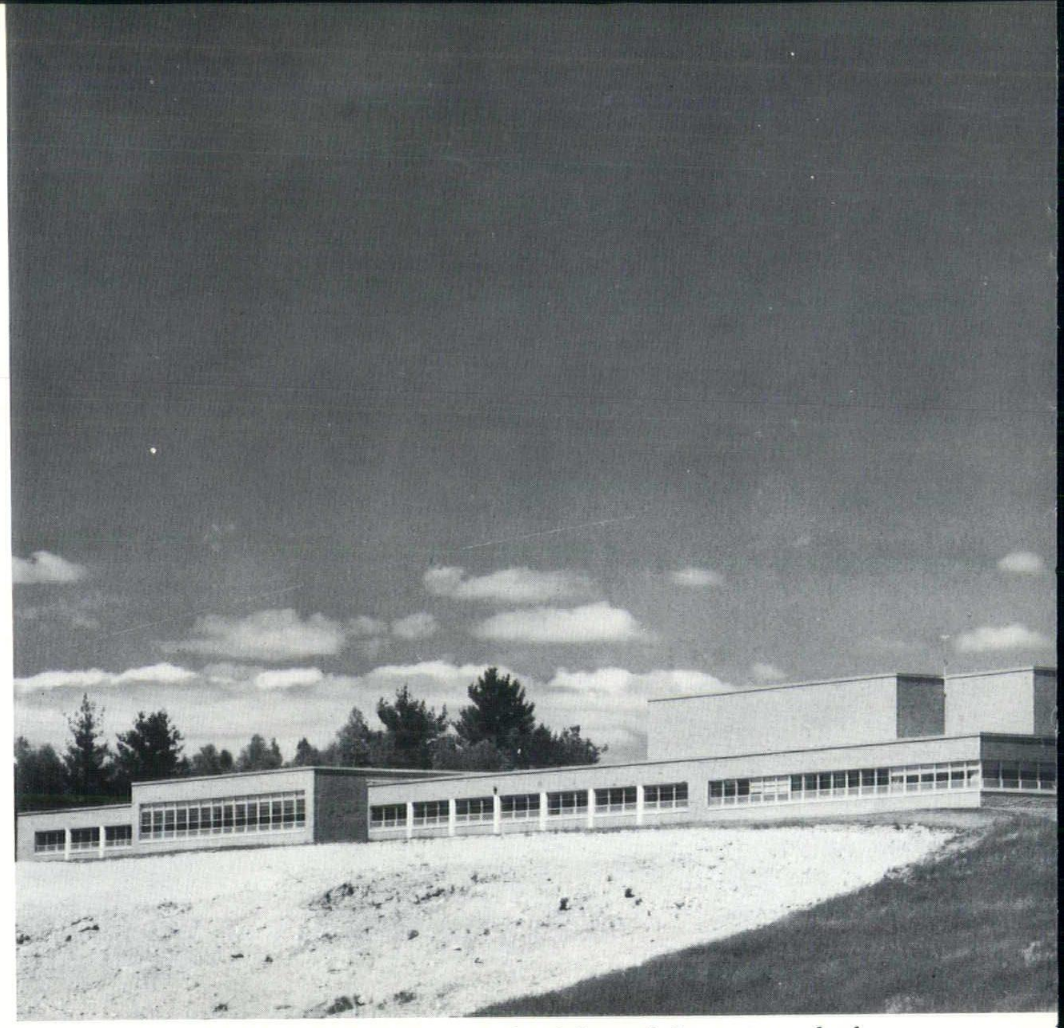
Abbey Church
St. Anselm's College
Koehler and Isaak, Architects



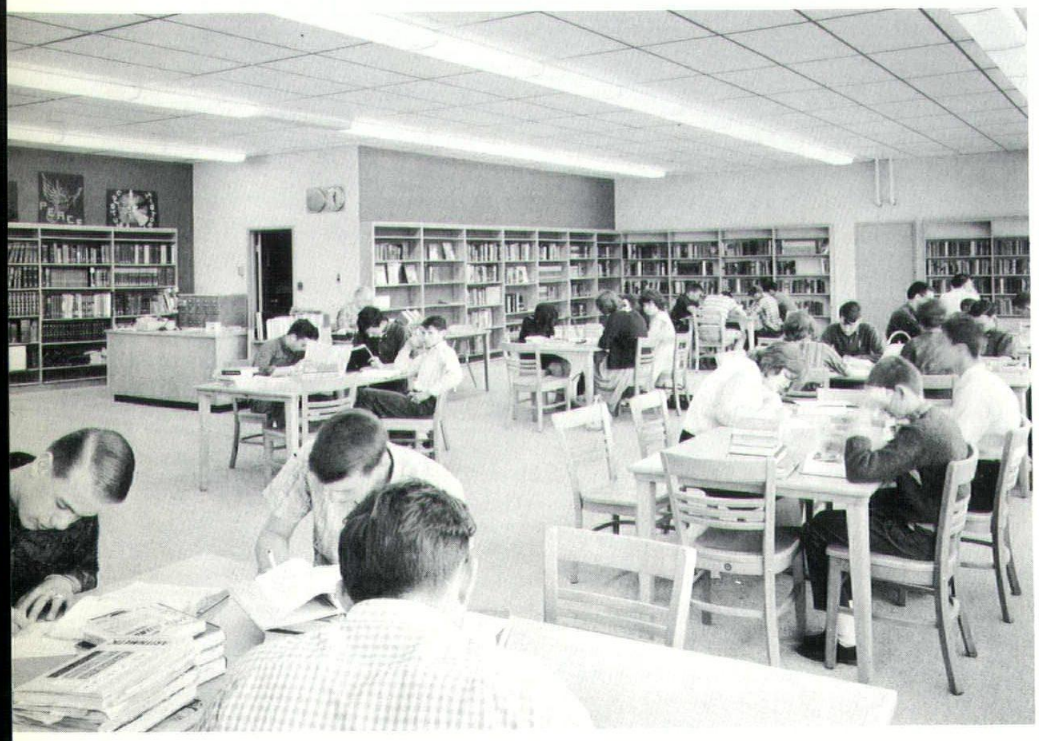
Dormitory for Women Students
U.N.H. Plymouth Campus
Norman A. Randlett, Architect



Summit Building
Mt. Sunapee
Carter and Woodruff, Architects



Varying roof heights lend interest to horizontals of flat-roofed one-story school.



Birch bookcases line spacious library; foam rubber flooring, acoustic tile on raised ceiling help deaden all sound.

Mascoma Valley Regional School

West Canaan, New Hampshire

Architect — Norman Randlett

Contractor — R. E. Bean Construction Co., Inc.

Photographer — Walt St. Clair

IN this age of multi-purpose rooms, where a single unit may serve as cafeteria, gymnasium, auditorium, Architect Norman Randlett has increased in a geometric progression the number of possible uses of a 3-unit complex within the Mascoma Valley Regional School.

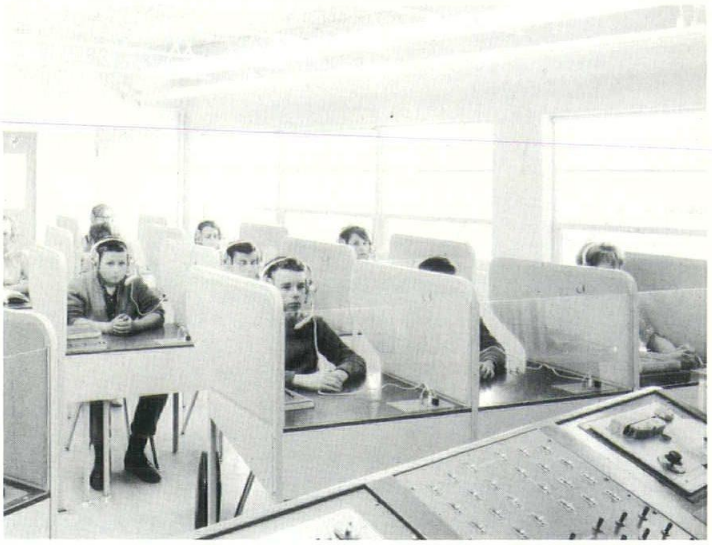
Between the gymnasium and the cafeteria, Architect Randlett placed the stage, serving with equal ease either room. On each side of the stage is a folding door which, when closed, effectively insulates the on-stage activity from those in either room or, for that matter, from both rooms. Recognizing the potential in his unique arrangement, the architect prepared the stage area itself for use as an extra classroom. It is mechanically ventilated and well lighted, although it can be made totally dark for the showing of movies or film strips.

When the stage is open to the gymnasium, the entire student body can sit in the audience with ease, as can a large public group. When small ceremonies are required or small groups desire use of the stage, it can be opened to the smaller cafeteria area. Accessibility to the kitchen adds an additional element to the possible uses of these connecting rooms. An electrically operated folding door divides the gymnasium into two separate rooms, again adding to the flexibility of usage.

Such a multi-functional grouping serves well a school like this one. The student body comes from a cooperative district comprising Canaan, Dorchester, Enfield, Grafton and Orange. The 350 boys and girls range in age

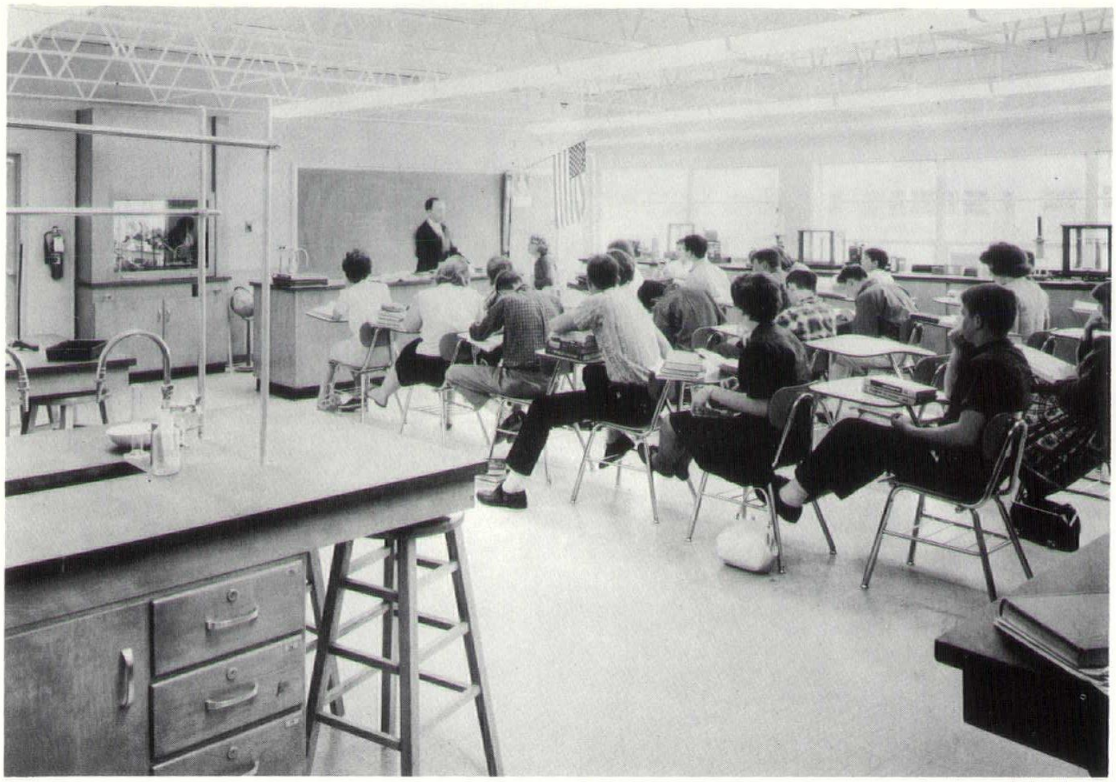
(Continued on page 29)

Kitchen cabinets in wood tones, home-like atmosphere help home economics teachers, encourage students.

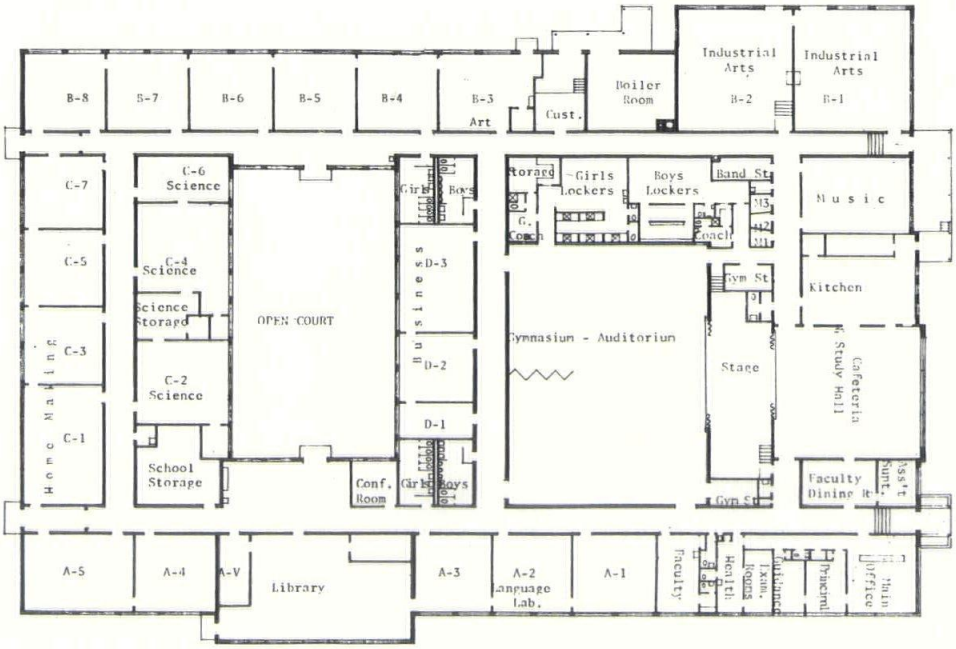


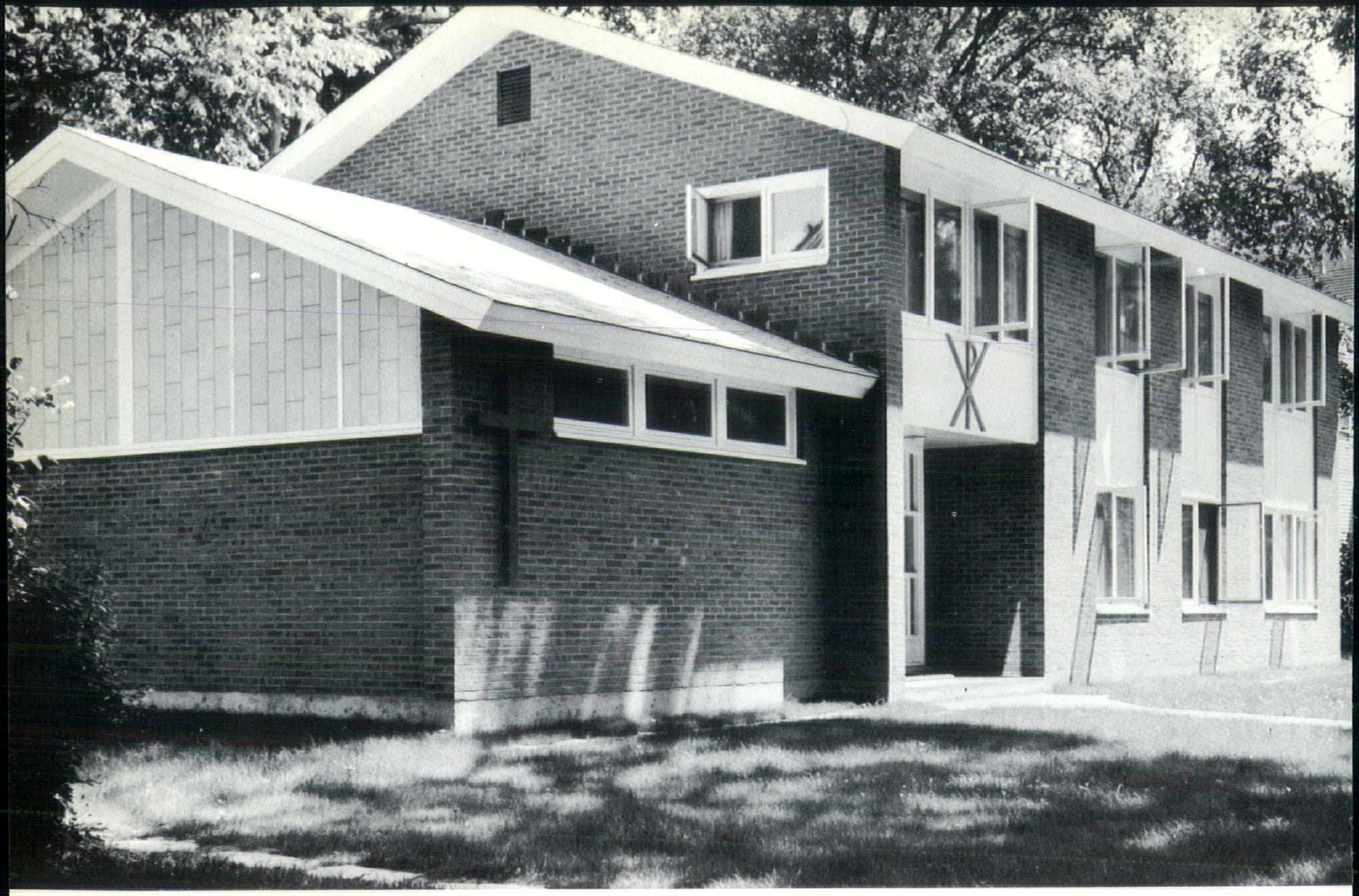
Language lab with latest equipment. Note exposed steel joists.

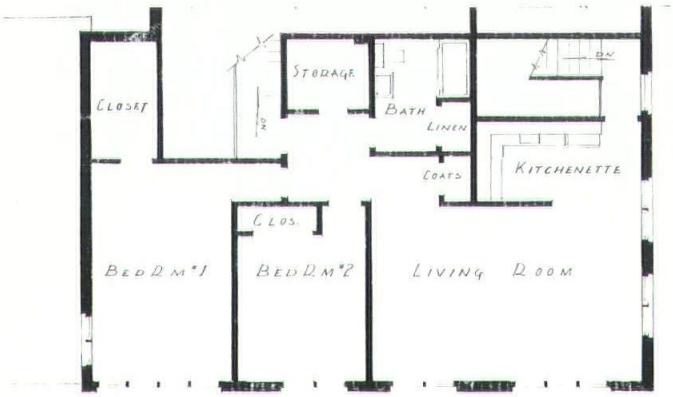
Raised ceiling allows movement of heavy material in well-equipped shop.

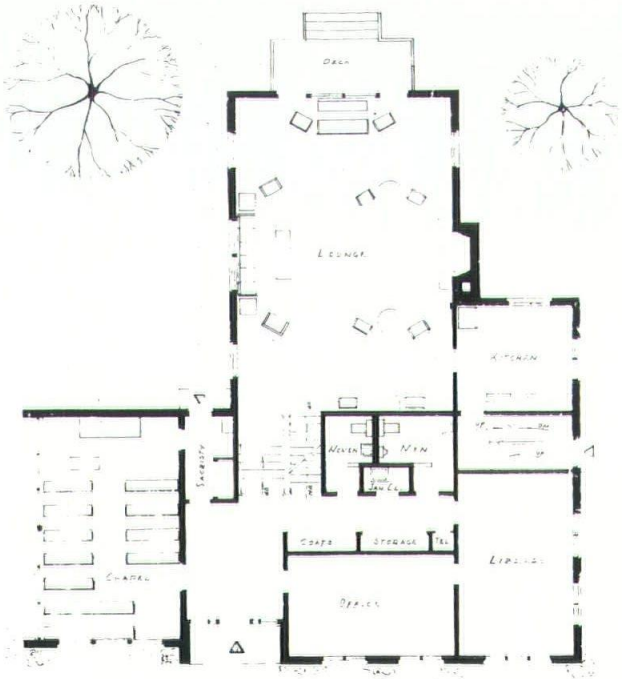


Science classroom serves two functions: laboratory and lecture room.





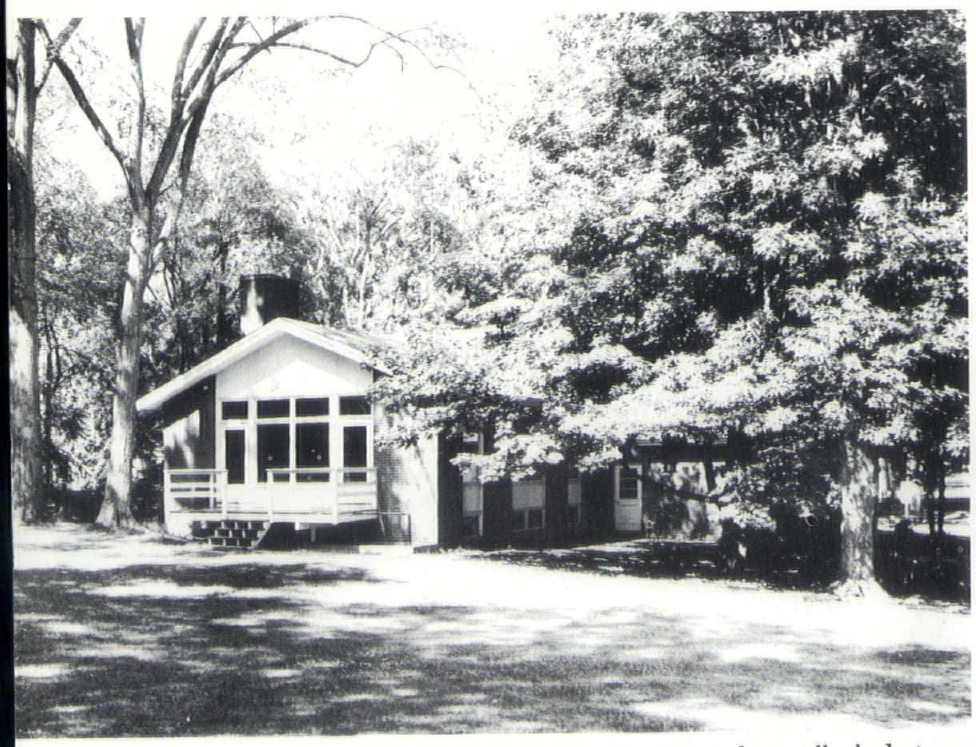




Top, note pitched roof, white trim. Plan at left, second floor apartment for resident Assistant Rector. Plan at right, first floor.

Edgerton House

St. Thomas Episcopal Church
Hanover, New Hampshire
Architect — Frank Barrett
Contractor — Trumbull-Nelson
Construction Company, Inc.



View from rear of lot shows lounge window wall, shade trees.

"FOR the boys." That was the thought behind the design and construction of Edgerton House, a social, study and religious center for Episcopalian students at Dartmouth.

"For the boys." That was the thought behind the $60,000 gift of Mr. and Mrs. Halsey C. Edgerton, the gift which made this center possible.

Designed by Architect Frank Barrett, Edgerton House is an adjunct of St. Thomas Episcopal Parish. "Yet the House is used only by the boys," comments Barrett, "not by the parish itself. It was built to accommodate the boys' varied activities and to provide for them a warm home-like, yet masculine atmosphere."

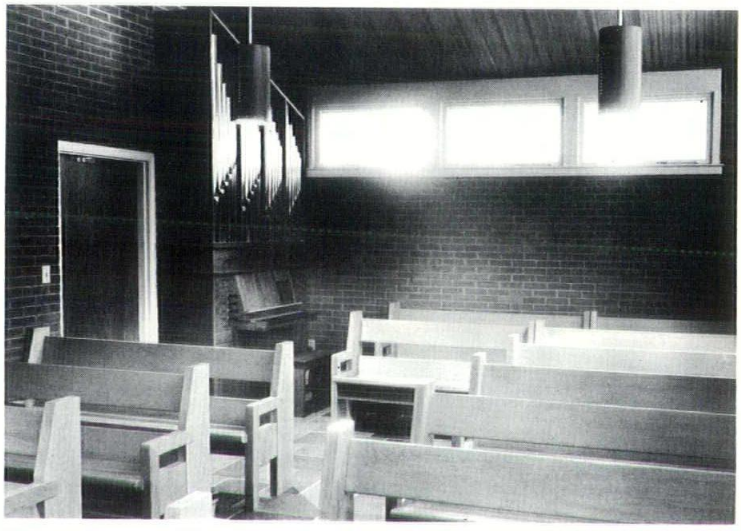
The building stands on the former site of the rector's vegetable garden, on a lot adjacent to the rectory itself. Built in the modern idiom, Edgerton House nevertheless accommodates its colonial neighbors. The pitch of its roof is almost exactly that of the rectory; the white wood trim and the red sandstruck brick blend well with nearby homes.

The parish, of which Architect Barrett is a member, had developed a suggested program for the building. In addition to this they had selected the site and established a rather firm budget. Architect Barrett was, however, free to solve the problem as he thought best.

The main part of the building is a two-story structure housing on the first floor the entry-way and lobby, the Assistant Rector's office, a study room, closets and rest rooms. The kitchen too is on this floor at the rear of the building where the slanted roof precludes a second story. On the second floor, at the front of the building, is a suite (two bedrooms, a living room, bath and entry) for the Assist-

(Please turn page)

Architect designed furniture, fixtures.



Chapel clerestory, custom-made organ.

Handsome lounge has vaulted ceiling, fireplace.

ant Rector, the Reverend Preston T. Kelsey, whose job it is to work with the boys.

To the left of the sheltered entrance is a one-story chapel with a pitched roof reflecting the higher roof of the two-story section. Extending from the rear of the main section is another one-story wing, with basement, in which is a high-ceilinged, sunlit lounge.

As one enters the lobby, the rear window wall of the lounge is clearly visible, offering a view into a pleasant tree-shaded yard. A short flight of broad hardwood stairs with iron railings leads up from the lobby to the lounge. Here the vaulted ceiling, plaster with a sand finish, the Philippine mahogany walls, and the red brick fireplace provide an informal living area calculated to cosset the most home-sick youngster.

The vaulted ceiling lends additional height to the lounge without overpowering its dimensions. The textured ceiling surface dramatically reflects the lights concealed behind the valances over the windows. Warm yellows, reds, rusts and browns in the upholstery of the comfortable Danish chairs and sofas, add to the visual appeal of the room. Architect Barrett notes that he was able to supervise the work of the interior decorator, Mrs. Barbara LeSourd of Hanover. "We are always pleased to be able to correlate the work of a decorator with the concept we had for the building and the room itself."

Flanking the fireplace and raised hearth are two rectangular slabs of Vermont marble. Woodwork is white, as it is on the exterior of the building.

Rising from the lounge, a second short flight of stairs leads to the Assistant Rector's suite. When the door to his apartment is closed, the three-room suite seems completely separated from the continual activity in the rooms below. Yet the nearness of the resident clergyman lends a degree of supervision when required.

The rector's apartment has plaster walls and ceiling, treated in neutral shades. Facing the front of the building, it is well away from the noise of activity in the rear.

(Please turn page)

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Edgerton House
(Continued)

Under the lounge is a basement area used for ping-pong, with small storage rooms. In this below-grade room, the walls are concrete block, the floor is of tile laid in a striped pattern, and the ceiling is acoustic tile. At the rear a door leads to the back yard area.

At the right of the building a parking lot is convenient to the service entrance which leads to the kitchen, to a second flight of stairs leading to the upper floor, and to the study room.

This simple, book-lined room, also reached by a hall from the lobby, has as a sound-buffer the adjacent office of the Assistant Rector, which separates it from the lobby.

Thus, by the use of different levels, several wings, and buffer zones, the architect has managed to separate the many activity areas included in this single structure.

The chapel, too, is separate and alone, although closely tied to the main portion of the building. It is reached through either of two doors, one off the lobby and one off a small hallway which also serves as a robing room. Light enters the chapel through a window-wall of translucent panels, and through a clerestory in one wall. Artificial light supplements this, emanating from blue hanging lamps, designed by the architect, and by a ceiling-mounted spotlight which is focussed on the lectern.

The vigil lights and the candle, also designed by the architect, complement the lighting fixtures and were manufactured in England. The bricks of the wall, the same red sandstruck brick which is used in the exterior and the lounge fireplace, have been manipulated into designs, forming the cross behind the lectern. The pitched ceiling is of Philippine mahogany, the floor of Vermont slate. Oak pews, lectern, and altar, as well as a unique semi-built-in organ, were specially designed for the chapel.

Worship, study, physical exercise, friendly conversation — whatever an Episcopal student at Dartmouth may be seeking to enrich his college life, Edgerton House is ready to provide for him.

Regional School

(Continued from page 21)

from seventh grade students to college-ready seniors; their interests are diverse, which is reflected by the various components of this comprehensive high school.

"I think that's the secret to keeping them interested in school: offering something for everyone," comments Randlett. Included in the plan of this school are rooms for industrial arts and for music, for business training and for homemaking, for the study of art and for the study of language, with the most advanced techniques.

For exceptional students, two special rooms have been included in the science section: one with cages for the study of animals ('63-'64 inhabitants include two white mice and a guinea pig) and a "project room" where youngsters may set up and leave standing their pet projects.

The school is located on the top of a hill on a site selected with the help of Architect Randlett. Because of the far-flung nature of the school district, site selection was difficult; a central location was sought.

"We took test borings on several sites and we finally chose one where all the bearing walls rest on ledge. We had to blast to level the site. We built on the crest of the hill because the field below has been known to flood."

The view to the west is magnificent, particularly in the fall, when the almost 180° panorama offers New Hampshire's finest foliage. Randlett comments, "The view came along for the price of the lot. We tried to take advantage of it as much as possible." An additional bonus is an ever-present breeze which cools the building on even the warmest days.

The tall windows of the library look toward the western view. The library itself is a light pleasant room, with birch bookcases on Norlite block walls. Underlying the carpeting is a layer of foam rubber which makes the floor very soft to walk on and deadens the sound of all footfalls. Acoustic tile, used throughout the building, aids in keeping the room quiet.

(Please turn page)

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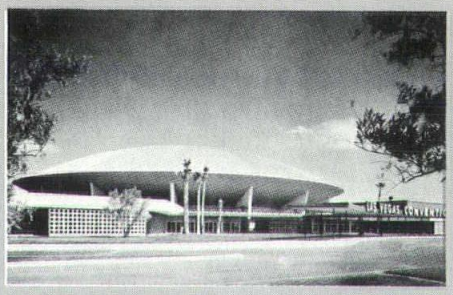

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Regional School
(Continued)

In the library, as in the gymnasium, cafeteria, and industrial arts rooms, ceiling heights vary to suit the scale of the room, and to accommodate its needs: materials handling, basketball play, and the like.

This "roof-raising" has a serendipitous effect on the building's exterior. Flat-roofed, the school nevertheless avoids the possibly monotonous horizontality of many similar buildings, because of the varying roof heights.

Interior walls are Norlite block, painted with a two-color random pattern liquid tile paint which at once provides an interesting surface and an easily cleaned one.

Although this is a rather large school, its construction around a central courtyard allows a compact effect often missing in one-floor schools. Exits at the rear of the building conform to fire regulations, although the students for the most part use the two front entrances leading off the parking lot.

Two additional entrances serve the industrial arts rooms, allowing materials to enter without passing through the corridors.

The building has concrete footing, masonry bearing walls with steel columns, exposed steel roof joists, and an Insulrock roof deck, with a steel frame in the gymnasium. Floors are concrete with asphalt tile, wood in the gymnasium and on the stage. Grey-tinted glass was used throughout the building to cut the glare to which the school's hilltop position exposes it. Heating is forced hot water, with a thermostat in every room.

Stone-face block is used as a decorative element at the main entrance.

Cost of the building was $762,180, which includes a sewage disposal system, site development, and the full construction of the building, as well as costs for a water well drilled over 500 feet deep.

The children of the Mascoma Valley have a fine new school. "It's easier to keep good teachers happy when the equipment is new and efficient," comments Randlett. If so, this school should be full of happy teachers and well-taught students.

Cummings House

(Continued from page 18)

twenty-four feet, with windows on three sides, it is light, airy, and spacious. Since a formal dining room was eliminated from the building plans, Mrs. Cummings has included in her living room furniture a compactly folded table which can expand partly for a buffet or fully to seat as many as eighteen.

In the living room, too, the reclaimed brick is used as an accent, in a broad fireplace wall with brick raised hearth.

The brick wall acts as a divider between the living room and the bedroom area off the central hallway. Directly behind the wall is the generous-sized kitchen with knotty pine panels and cabinets. Set into that same brick wall on the kitchen side is a grill which the family uses often for charcoal broiling. More conventional kitchen appliances are also built-in.

A large sink is set into the window corner of the kitchen, allowing the worker a view in two directions, a plus feature for any family which includes an adventuresome three-year-old.

The other children in the family, teen-agers, were also considered carefully during the planning of the home. "We live throughout the house," says Mrs. Cummings. "No room is off limits to the children."

On the lower level an inviting panelled playroom, complete with fireplace, is almost always available for their use. On the upper level their bedrooms are all along the east wall, served by a compartmented bathroom which allows use by more than one at a time. One corner bedroom is pine-panelled, with built-in desks and closets, the kind of room boys dream about.

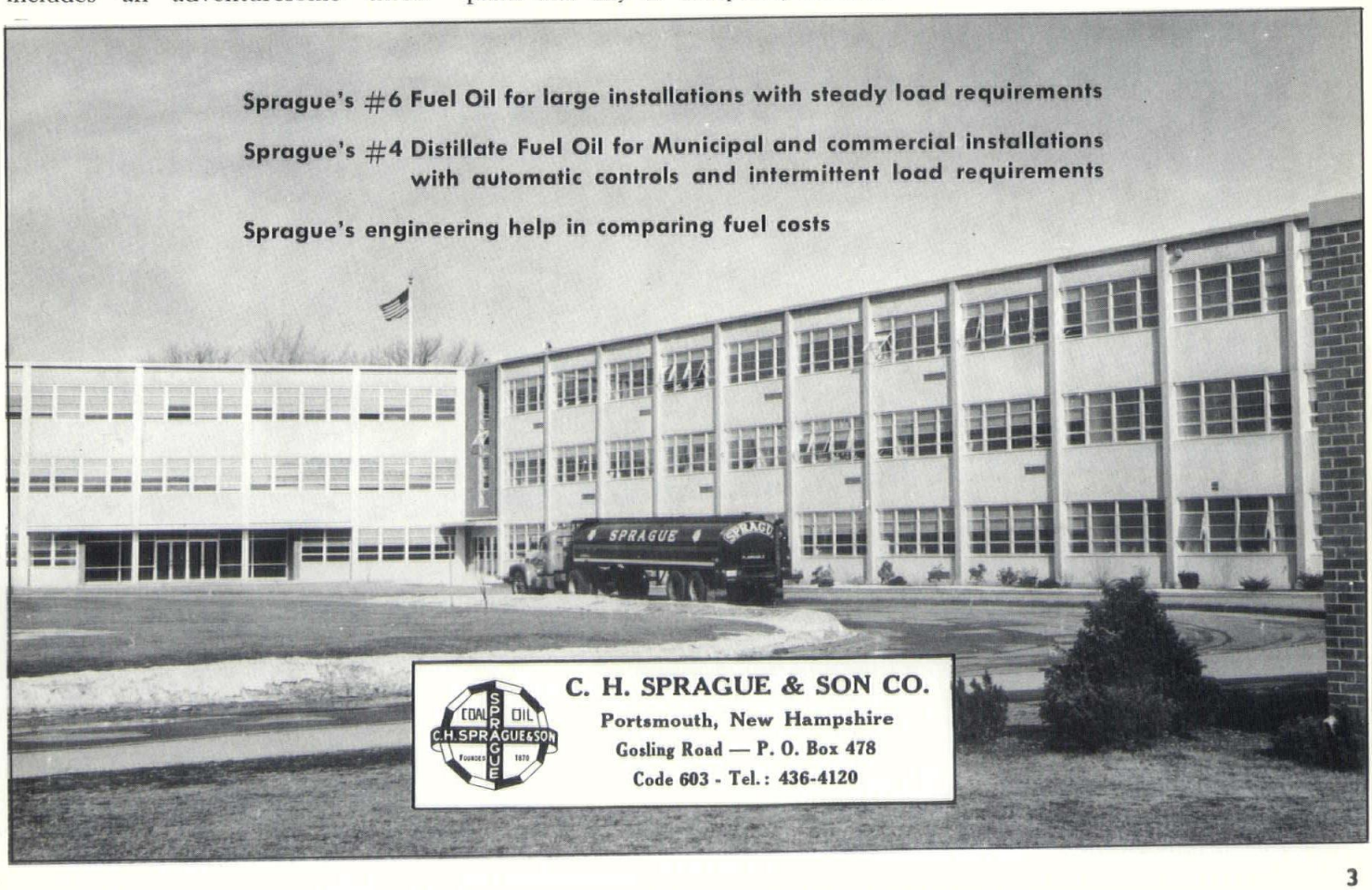
Mr. and Mrs. Cummings were aware of their own needs and requirements, too. Their own quarters are at the end of a short hall, well away from noise. The three elements which Mrs. Cummings considered important were well taken care of: storage space, closet space, and room for expansion.

Included in the lower level is an unfinished area which Mrs. Cummings plans one day to complete, an area which will serve the patio, at the top of a flight of steps leading from it, and provide a recreation area for adults, leaving the present playroom for the children. Other areas in the lower level provide plenty of storage space, and closet space is plentiful throughout: a cedar closet, a china closet, an extraordinary number of kitchen cabinets, and the very special sports storage room at the rear of the garage.

Fitted with racks to hold the various equipment which boys seem to come equipped with, this room is the ideal solution to the problem of what to do with bats and balls, fishing rods, snowshoes, skis, tennis rackets, and the like.

Another requisite was an intercom system through which Mrs. Cummings can speak to the children wherever they may be in the house without having to raise her voice. Central controls are in the kitchen.

The zoned heating system is forced hot water, with baseboard panels. The house is framed with wood; skin is reduced vertical siding and brick veneer.



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Sea Shell

(Continued from page 13)

tion, on the second floor, looking out to north and south through a broad expanse of window wall. Directly below it is a First Aid room reached through a door from the sheltered walkway under part of the second floor, housing shower and dressing facilities for the lifeguards, and two large storage rooms used by the Hampton Beach Chamber of Commerce and by the state.

These rooms which extend to the back-stage area of the shell have huge doors through which stored scenery and props may be moved to the stage below.

The backstage area is simple, functional. Two large dressing rooms are used by the Hampton Beach parade of summer talent: guest artists, beauty contestants, talent night participants, visiting dignitaries.

Acoustic baffle at the back of the stage is white brick. Yellow is used to encourage the illusion of light in the necessarily dark backstage areas.

At sidewalk level, in front of the stage are rows of benches for the onlookers, placed diagonally to conform with the outlines of the shell.

Directly opposite the stage is a tower housing in its base the central electric system for the entire complex. On the upper levels, reached by a metal spiral staircase, are an enclosed room, to be used in the future as a movie projection booth, and, above that, an open porch from which spotlights may be directed at the stage, and other lights illuminate the seating area. Above this, and visible for miles in each direction, is an area used for tending the United States and New Hampshire flags and two banks of nautical pennants. Architect Fleck likes the gayety engendered by flags moving in the breeze.

From each side of the bandshell branch flat-roofed open colonnades "obviously designed to show both the immediacy of the ocean and the view of Boar's Head."

As the arms of the colonnade approach the sidewalk, the walls are enclosed with white brick. The resultant two buildings are used for rest rooms.

The roofs of the colonnade and

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The Edgerton House, Hanover, N.H.

rest rooms are designed to hold rain water as a cooling device.

Next to the southern wing is the pavilion, a hexagonal two-level open structure. Now used for shade and viewing (the state places coin-operated view machines on the upper level), the pavilion may be enclosed in the future to serve almost any function.

At the opposite end of the complex is its northernmost structure, the Chamber of Commerce building, which the Hampton Beach Chamber of Commerce rents, as it does the stage, from the state. The roof of this building and the raised concrete base on which it is placed are hexagonal, like the pavilion. But the seward and west sides of the two-story building itself are inverted V's, forming a double point in each direction. "It lends an additional sparkle to the building," comments Fleck. In addition, the resulting overhanging roof casts an interesting irregular shadow, not following the shape of the building.

On the first floor of this building, reached by two sets of double doors, is an information room in which bus tickets are sold, lost children are corralled, pamphlets and answers are dispensed. This room reaches the full height of the building and occupies one-half of the floor space. The other half of the building has storage and office areas on the first floor, and the office of Mr. Elliott on the balconied second floor in a position which offers a view of both street and beach.

Exterior walls of the two enclosed buildings are of glass and blue baked enamel panels, and white concrete block. The white and the blue, with accents of salmon pink (in the wood decking of the shell roof and the floor of the Chamber of Commerce information center), are carried throughout the complex.

The frame of the buildings is steel with reinforced concrete floors. Exposed steel beams in the wood-deck ceiling of the shell are devised to be a decorative as well as a structural element, and also to form acoustical baffles. Walls are concrete block and brick, in a rough texture to allow an interesting play of light and shadow

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(see article in this issue)

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Sea Shell *(Continued)*

across the white surfaces.

Architect Fleck comments that prime factors in the design and construction of the building were necessary economy, and the need to consider the ever-present salt spray, wind, water, and sand. In addition, the enclosed areas had to be versatile to accommodate the needs of the various groups which use them.

Attractive in its own right, although necessarily unlandscaped, the Hampton Beach Sea Shell has a value in pleasure far exceeding its cost to the state of $380,000.

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Hampton School

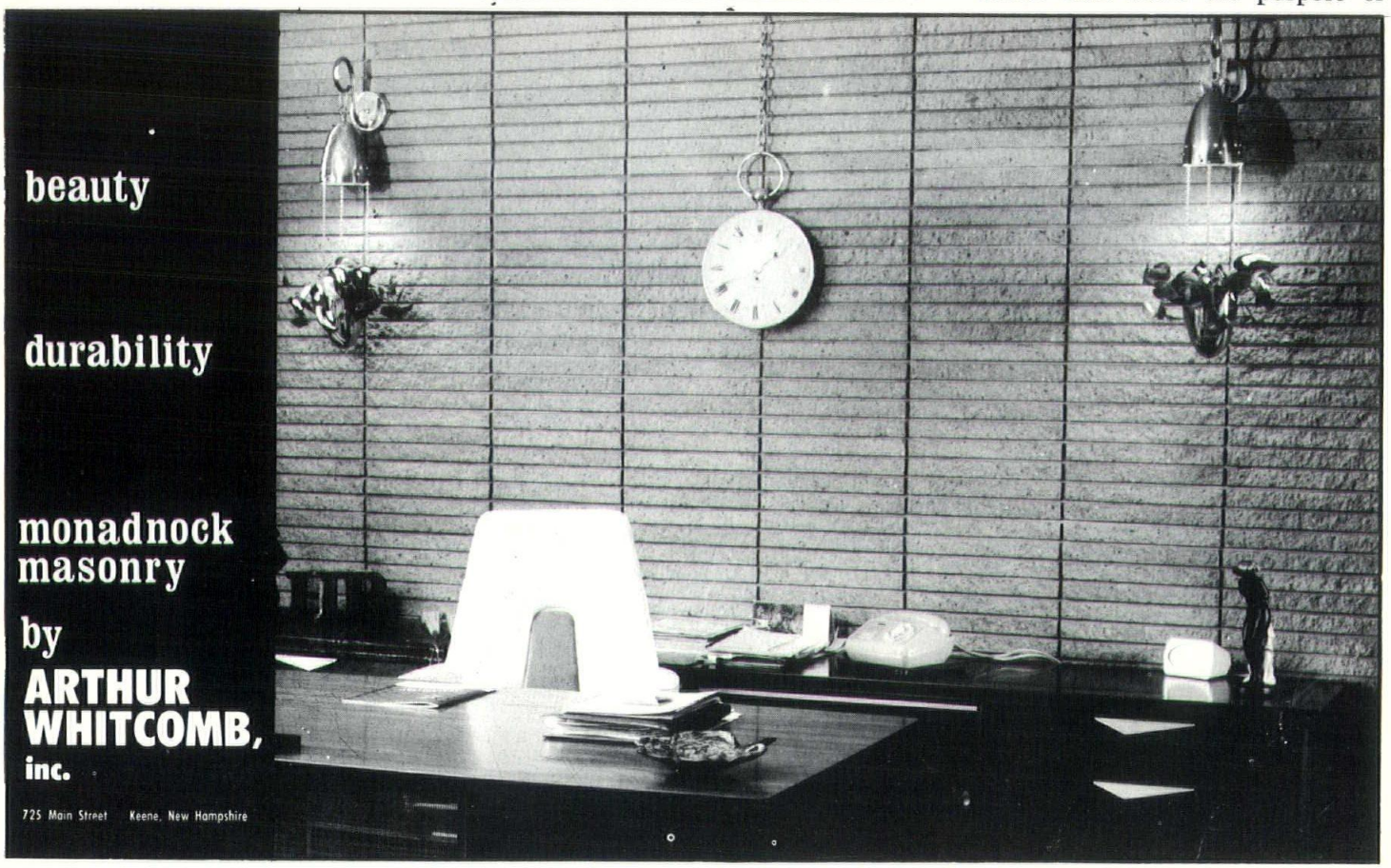
(Continued from page 7)

ice road joins it. Built in a contemporary manner, the rectory is nevertheless closer in feeling to the architecture of the original church than are the convent and the school. With its pitched roof and white trim, it provides a transition from the church to the more modern flat-roofed buildings further into the site.

"Father Casey believed that the rectory should look like a home, and we agreed. So the pitched roof, and welcoming covered doorway seemed natural," comments Isaak. "As a matter of fact, wherever possible in both convent and rectory, and even in the school, we have escaped an institutional atmosphere."

The rectory is designed to offer privacy to the people who live in it: the priest, the curates, Mrs. Franz, the housekeeper, and any guests. Each of its residents has a bedroom, a bath, and a sitting room or study. In addition there are common rooms, upstairs and down, where they can enjoy company on occasion.

Three exits serve the purpose of



privacy, each with a separate function: one, at the garage; one at the back of the rectory, providing quick access to school and convent chapel; and one, at the front of the building, through which guests may enter.

Off the lobby which serves this entrance are Father Casey's office and two small conference rooms. Also along the front of the building is the housekeeper's suite, separated from Father Casey's office and from the suite above it by sound-dead partitions.

The upper floor may be reached by either of two stairways, which also contribute to the atmosphere of privacy. The front stairway is shielded by a handsome fruitwood floor-to-ceiling room divider. The rear stairway is housed in a projecting element which at once provides easy access from both floors and adds an interesting movement to the exterior.

Furnished in neutral shades throughout, the rectory is brightened by a use of drapes, and flooded with sunlight.

Father Casey's study and the second floor common room are paneled in dark oak. Other studies have built-ins of mahogany.

The kitchen is home-like, non-institutional, with fruitwood cabinets, patterned formica counter-tops.

In the convent, the kitchen is equally casual. The cabinets are ash, the walls are pale yellow. Serving a larger number of people, this kitchen too avoids all semblance of the institutional.

Adjoining the convent kitchen are a pleasant dining area and a lounge. "We opened up this section deliberately," comments Isaak. "In most convents there is no such gathering place, but only the entryway with its visiting rooms and the long rows of cubicles. This lounge gives the building added character and provides an additional freedom of movement to those who live in the convent."

Throughout the convent the walls are platinum, an off-white shade, bespeaking purity. Relieving this in the nuns' quarters are the warm wood shades of the built-in cabinets and dressers, and bright color spots — reds, oranges — in the furniture up-

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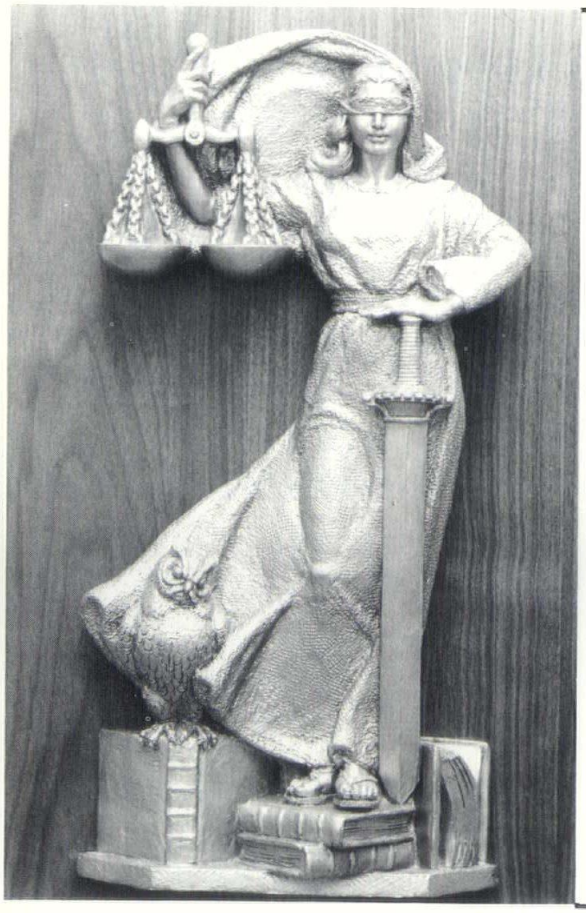

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Hampton School
(Continued)

holstery and the bedspreads. Ceilings are white acoustical tile; the floor is asphalt tile, covered with wool and nylon carpeting in some areas.

Off the main hallway on the first floor, a red-carpeted corridor leads to the chapel. In this room the richness of red brick and dark walnut stained beams lend an almost medieval touch.

The exposed beams in the fruitwood deck ceiling extend down the walls, breaking up the expanse of brick and injecting a vertical element to the room design. Reflecting this are the two translucent amber glass windows, with mullions which form a cross, casting a gold light into the chapel.

The architect designed, and the general contractor, Caron and Company, constructed, the furnishings of this room and the adjacent sacristy: the *prie-dieu,* brackets, altar, kneelers, credence table. In addition the architect designed the altar cloth, the vestment case in the sacristy, and the confessional. Architect Isaak states that the confessional is completely soundproof with special insulating panels added to the acoustically treated walls.

On the exterior walls of the chapel, actually a separate wing of the convent, is a raised-brick cross, with an extension of the horizontal arm reaching toward the door through which Father Casey enters the chapel corridor.

East and west walls of the chapel extend beyond the northern wall, forming a kind of alcove, adding additional movement to the exterior of the building.

Convent windows are like those used in the rectory: aluminum horizontal-sliding sashes, with full screens and insulating glass throughout. At the main entrance to the convent, the doorway is defined by means of a handsome brick screen and covered landing which provide shelter for those about to enter.

At the rear of the building are three more exits, two off the chapel area, and one off the convent kitchen in a position convenient for the nuns going toward the school.

The high brick walls of the multi-

purpose wing of the school shelter the convent. They are broken by vertical panels of insulated glass and blue porcelain, similar to the wider panels used in the classroom wing of the building.

Where the multi-purpose wing joins the classroom area, a covered entry leads to a large lobby which can serve both wings or be shut off to allow public use of the gymnasium-cafeteria-auditorium facilities alone. The roof sheltering this entry is cut away in two places to permit the entrance of light, while the design of vertical panels continues unbroken. The lobby itself is separated from the axial hallway of the classroom wing by a see-through block screen, and two doors.

The multi-purpose room has an exposed steel frame below the Insulrock ceiling panels. Walls are of concrete block, painted white, except for a yellow band from floor to shoulder height.

At one end the stage is set into a brick wall, indented at the procenium to simulate draperies and add eye-interest. Two large dressing rooms flank the stage with stairways to stage level.

At the other end of the multi-purpose room is the kitchen from which food is offered through a serving window. The kitchen and storage area may also be reached from the service entrance, one of two doors at either end of the axial corridor.

This long hallway is floored with asphalt tile as are the classrooms on either side of it. Ceilings are acoustic tile throughout; walls are concrete block painted off-white in the hallways and classrooms, with the exception of one bright-painted wall in each classroom: yellows, reds, oranges.

The architect designed the distinctive combination of black blackboards and blue tack-boards which hang on the classroom walls.

Bright tile accents delineate the classroom doorways both in the rooms themselves and in the hallway, where they serve to break up the long expanse of tile.

Construction techniques varied with the requirements of the different

(Please turn page)

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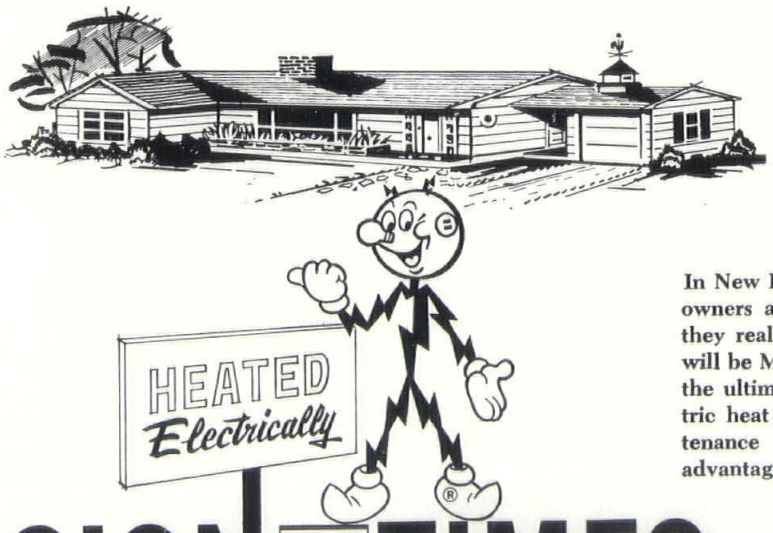

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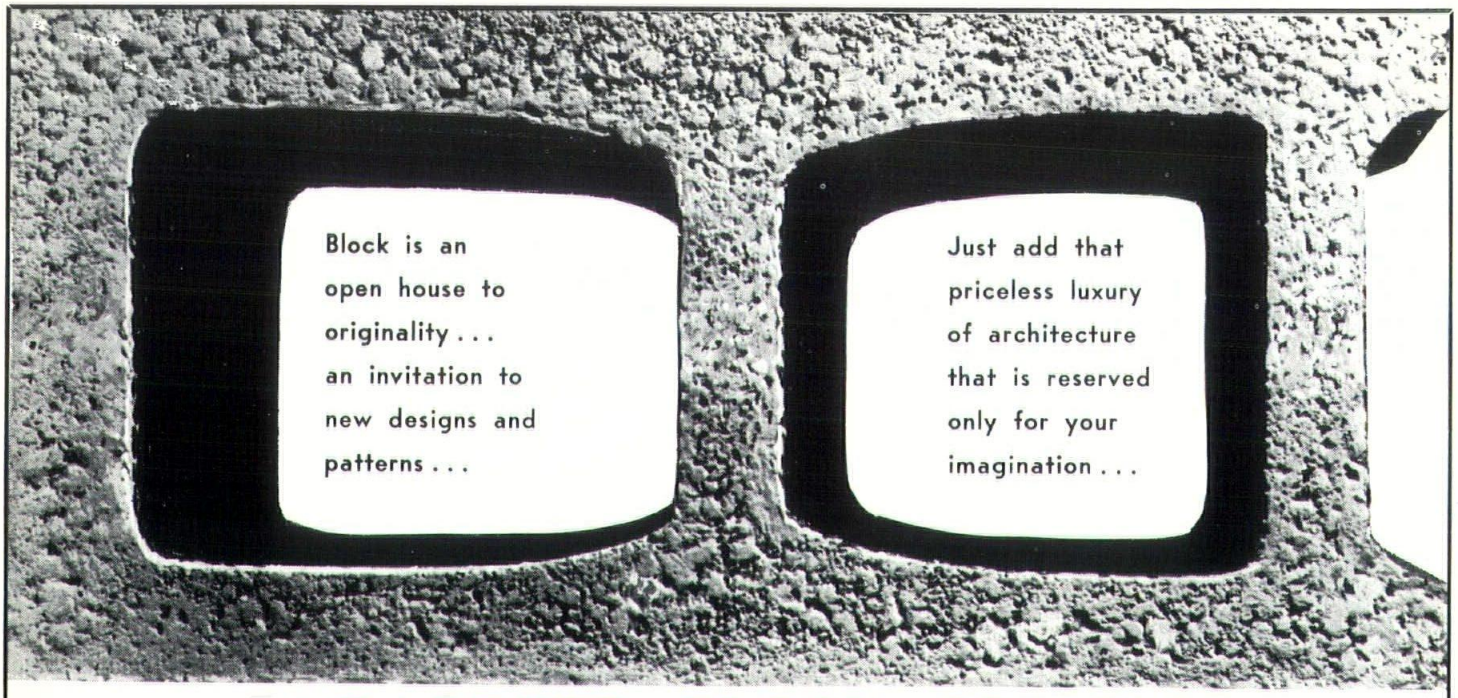
Hampton School
(Continued)

buildings. The rectory is a brick veneer over a wood frame, with masonry blocks in the garage. The convent and school have steel framing with load-bearing masonry walls. Glass and porcelain panel curtain walls were used in the school because they are attractive and because, fabricated in units, they are easily installed and contribute to construction speed.

Exterior brick walls were laid with a header course, used primarily for its strengthening ability, but incidentally adding to the beauty of the buildings. Architect Isaak notes that, quite by accident, the porch of the convent has five rows of brick, the header course, and five more brick rows, function contributing to design.

Anodized aluminum is used on all exteriors because of the salt content in the air of the seacoast location.

Construction was begun in August of 1962; the school and convent were completed in April-May of 1963, and the rectory soon after. Classes began in fall, 1963.



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Notes *(Continued from page 5)*
terior and the exterior light, and this at times requires the use of lighting equipment.

A decision must be made as to whether posing people in the photograph will add to or detract from the sense of space and scale. Action tends to distract the eye from the salient architectural elements, yet large rooms, meant for groups of people, often assume their true characters only when photographed in use. This, too, the photographer must decide, often without the opportunity of consultation with the architect.

But most important, the architectural photographer must remember that his mission is to simulate an infinity of dimension on the flat surface of his print. For as Zeri pointed out, a building consists not only of three dimensions but of an infinity of dimensions as experienced by the man as he moves from one area to another.

Thus the architectural photographer attempts to capture movement, to show areas and surfaces in relation to each other, not just as flat planes, but to come as close as he can to duplicating, for the printed page, the personal experience of walking through a building and feeling the impact of not only texture and dark and light but shape and mass and the flow of space.

So we have a specialist, using specialized equipment, and this contributes much. But beyond that we have a creative artist, who must achieve the neat balance between his own art and the art which he photographs. Creative, he must not allow his own personality to impinge on the architectural creation before him. He must use his art to describe what the architect wishes to be seen, rather than specifically that in which he himself might have the deepest interest.

The final result: a photograph which has a value of its own as a work of art, a photograph which enhances the value of the building to the architect since he can carry it with him as a sales tool, a photograph which serves as an *aide-memoire* of a project well-loved and, lastly, but important to us, a photograph which contributes to the beauty of this, our publication.

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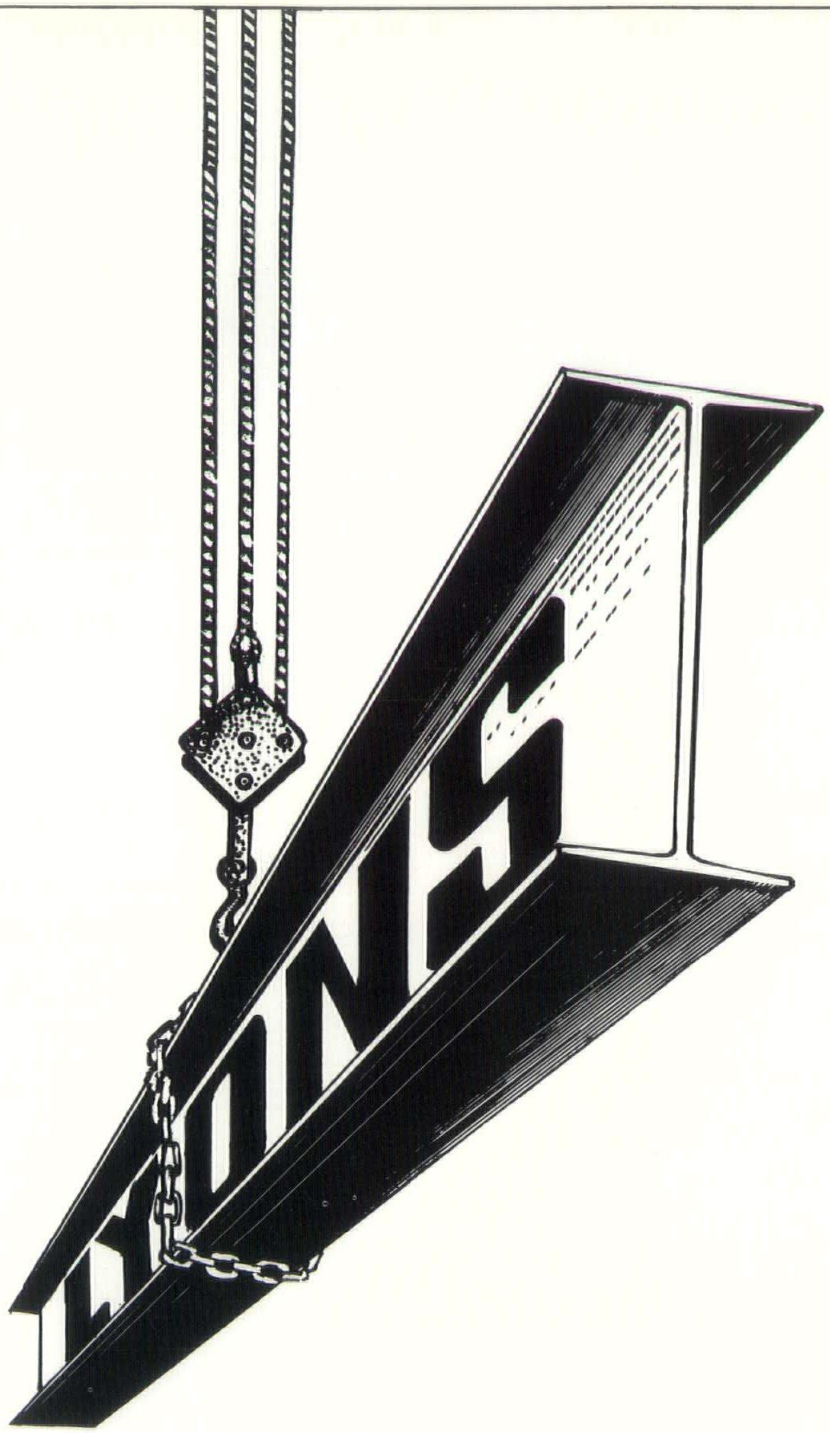
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